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THE RELIQUARY
AND
ILLUSTRATED ARCHÆOLOGIST.

THE
RELICUARY
AND
ILLUSTRATED ARCHÆOLOGIST.

A QUARTERLY JOURNAL AND REVIEW

*DEVOTED TO THE STUDY OF THE EARLY PAGAN AND
CHRISTIAN ANTIQUITIES OF GREAT BRITAIN; MEDIÆVAL
ARCHITECTURE AND ECCLESIOLOGY; THE DEVELOPMENT
OF THE ARTS AND INDUSTRIES OF MAN IN THE PAST
AGES; AND THE SURVIVALS OF ANCIENT USAGES
AND APPLIANCES IN THE PRESENT.*

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The Reliquary

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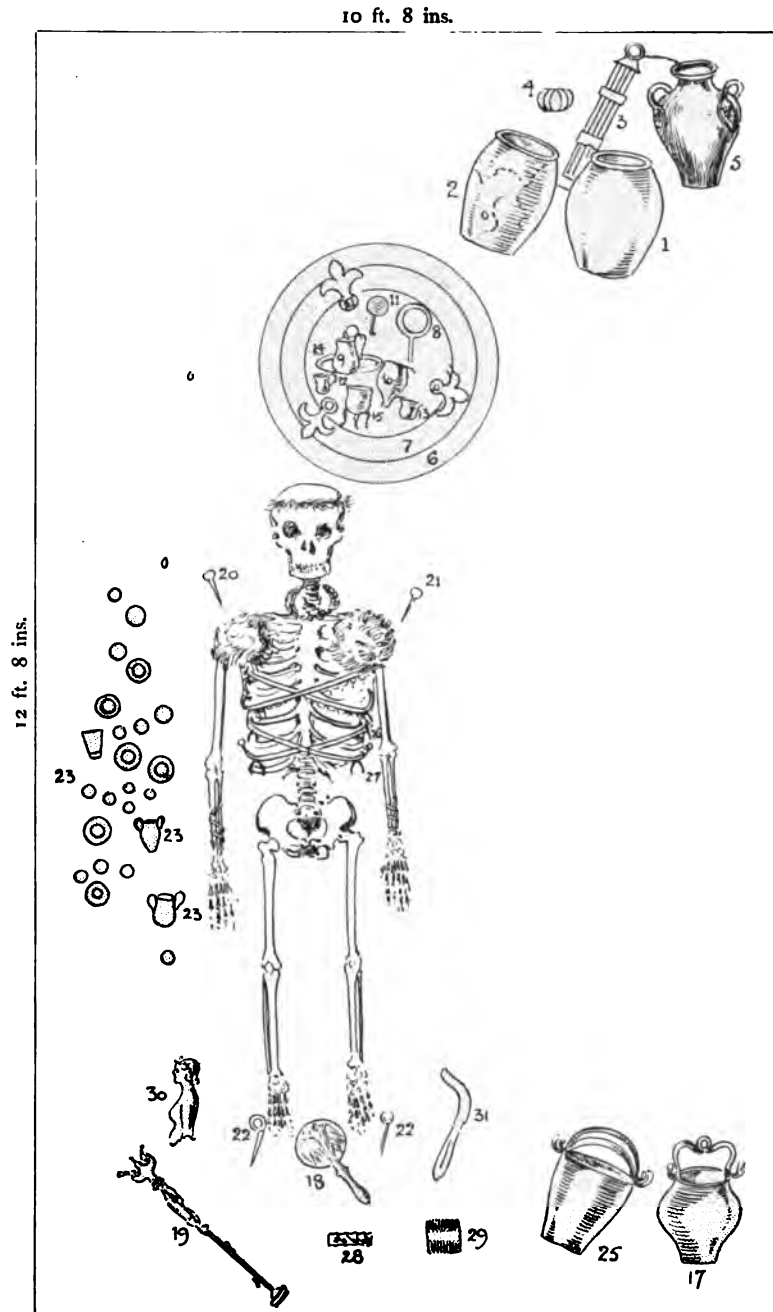
Illustrated Archæologist.

JANUARY, 1898.

A Gallic Necropolis in Italy.

BETWEEN the ancient Utens and Æsis, *i.e.*, on the coast between Ancona and Rimini, there existed in the third and fourth centuries B.C. a colony of Gauls—the “Senones,” who held possession there for 130 years while harassing Rome and Etruria. Hitherto the only signs of their occupation remaining to us were the famous Æs of Rimini, with its characteristic portrait of a Gaul with his torque, and the name of Sinigaglia (Sené-gallia) and a few other place names.

Now, however, Conte Giampieri Carletti has found a more valuable and indisputable mark of their presence in a whole Gallic necropolis on a tract of land belonging to himself and Conte Anselmi at the foot of an indentation of Mount Montefortino, near Arcevia. One day (September 1st, 1895) the Count's peasants came to his castle at Piticchio, to say that in ploughing between the road to Arcevia and the deep little stream called the “Fosso di Monte Fortino,” they had struck on a large stone of a curious shape. The stone proved to be either a cippus or an altar shaped like a mile-stone, gabled in shape at the top, and with a square cavity



hollowed out in the front which bore traces of having once been closed with a bronze shutter.

In her son's absence, Contessa Giampieri Carletti herself superintended the workmen, as she suspected the cippus indicated the vicinity of a tomb. She was right; about a metre below they came to a flat layer of stones, and beneath this a cavity in the gravel soil. Here was discovered a skeleton with three beautiful golden garlands, one on the head and two laid on the breast; a massive gold torque encircled the neck; rings were on the bones of the fingers, and serpent-shaped gold *armilla* coiled three times round the arms. Vases and other objects in bronze and bone (or ivory) were scattered on the floor of the tomb. Before anything was touched the Contessa telegraphed for Prof. Brizio, from Bologna, and till he arrived to superintend the excavation on the part of the Government the tomb was placed under a guard. Our illustration shews the grave and its contents exactly as they were discovered (fig. 1).



Fig. 2.—Etruscan Vases.

OBJECTS IN THE TOMB OF THE PRIESTESS, DISCOVERED ON
SEPTEMBER 1ST, 1895, AT MONTEFORTINO D'ARCEVIA (ANCONA).

Gold Ornaments.

- | | |
|--|-------------------------------|
| I. Garland of mistletoe on the head. | V. and VI. Serpent bracelets. |
| II. Torque of solid worked gold. | VII. Gold ring with intaglio. |
| III. and IV. Two other golden wreaths. | VIII. Gold filigree ring. |

Objects in Bronze, Clay, etc.

- | | |
|--|--|
| 1. Oil jar of earthenware intact. | 18. Mirror with winged genius incised on it. |
| 2. " " broken. | 19. Etruscan bronze lamp, a Hercules supporting the stem. |
| 3. A sheaf of iron spits on a handle. | 20 and 21. Iron nails, probably from the coffin; several were found. |
| 4. Terra cotta <i>alabastron</i> in form of a pomegranate. | 22. Iron nails with rings at the ends. |
| 5. Bronze vase (Etruscan) with ornate handles. | 23. Broken terra cotta vases with two handles, and all the plates and cups for the <i>viaticum</i> . |
| 6. Bronze cauldron. | 25. Bronze bucket with two serpent handles. |
| 7. Similar one with three ornate handles. | 26. A pair of fire-dogs with serpent on them. |
| 8. Bronze dish with iron handle. | 27. Another pair with bronze knobs at the end. |
| 9. Hydria with curiously twisted handle. | 28. Tube of carved ivory or bone. |
| 10. Hydria with iron handle rusted. | 29. Ivory or bone comb. |
| 11. Bronze strainer. | 30. Little statuette of Aplu in terra cotta. |
| 12 and 13. Small bronze vases. | 31. Strigil. |
| 14. Bronze dish. | |
| 15. Incense vase on a tripod. | |
| 17. Bronze hydria with serpent handle. | |

The slightness and delicacy of the skeleton indicated it to be that of a lady, as did the presence of the mirror, the ivory comb, and a little case for holding pins or needles, as well as the entire absence of weapons. The presence of the crowns, and the extremely virile form of the torque, are, however, puzzling. From the rich gold ornaments it was at first believed to be an Etruscan tomb, but the form of burial, the style of the gold work itself, and the shapes of the majority of vases and utensils, all proved to the contrary, and pointed to the Gaulish colonists, who conquered Chiusi and Rome about 390 B.C.

The outlines of many vases are quite Celtic. There is the same kind of difference between Celtic or Gallic and Etruscan forms, as there is between the Doric and Corinthian capitals. The Celt sought utility and employed a simple convex, or sometimes concave,

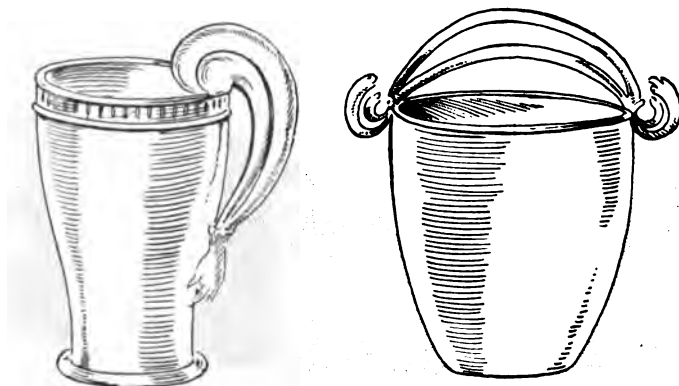


Fig. 3.—Gallic Vases.

curve; whilst the Etruscan loved elegance and symmetry, and affected the double curved line of beauty with rich and fanciful ornamentation (figs. 2 and 3).

The same feeling is shewn in the *patera*. The Gallic plates and flat bronze vessels had one handle only—here is utility, a handle being needful for hanging up the vessel. The Etruscan *patera* have invariably two handles for symmetry. The bone or ivory comb, which is in fragments, is similar to the one shewn at Monza as that of Queen Theodelinda, but rather more rude and solid in cutting. There is, however, a distinct proof that the Gauls had intercourse with their neighbours, the Etruscans. The tomb contained a little terra cotta Etruscan idol of "Aplu" with the head dress of sun rays, and an Etruscan lamp in bronze, with lion's claws and a classic figure supporting the stand. The mirror is also Etruscan in every line of its

form and in the tracings of winged genii. Moreover, one of the rings had an Etruscan scarab in onyx, and another found in a different tomb had an Etruscan *intaglio* mounted in gold in the heavy barbaric manner.

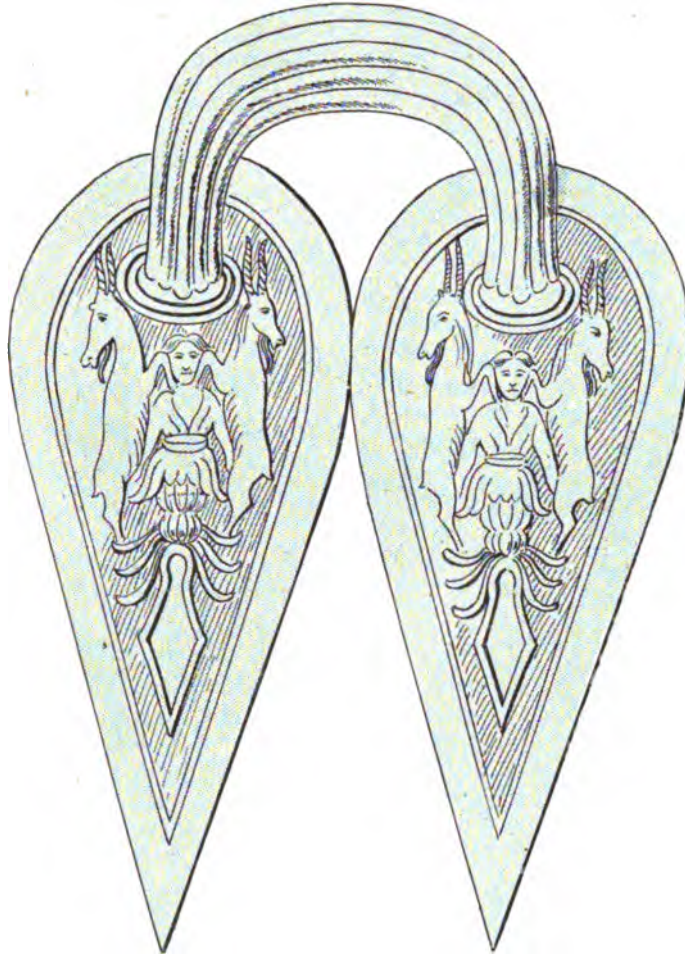


Fig. 4.—Handles of Etruscan Vase (No. 5) from the Tomb of the Priestess of the Senones.

One of the bronze vases was also from Etruria ; it was amphora-shaped, and on the richly ornate handles are the Etruscan form of Diana with two deer, as seen on many of the early Chiusi vases (fig. 4). The torque, too, is of the solid shape worn by the Celts, and just such an one as Titus Maenius took from his vanquished

foe—the Gaul (one of these very Senones), A.U.C. 387, thereby gaining his name of Torquatus. Yet it is so classical and advanced in work-

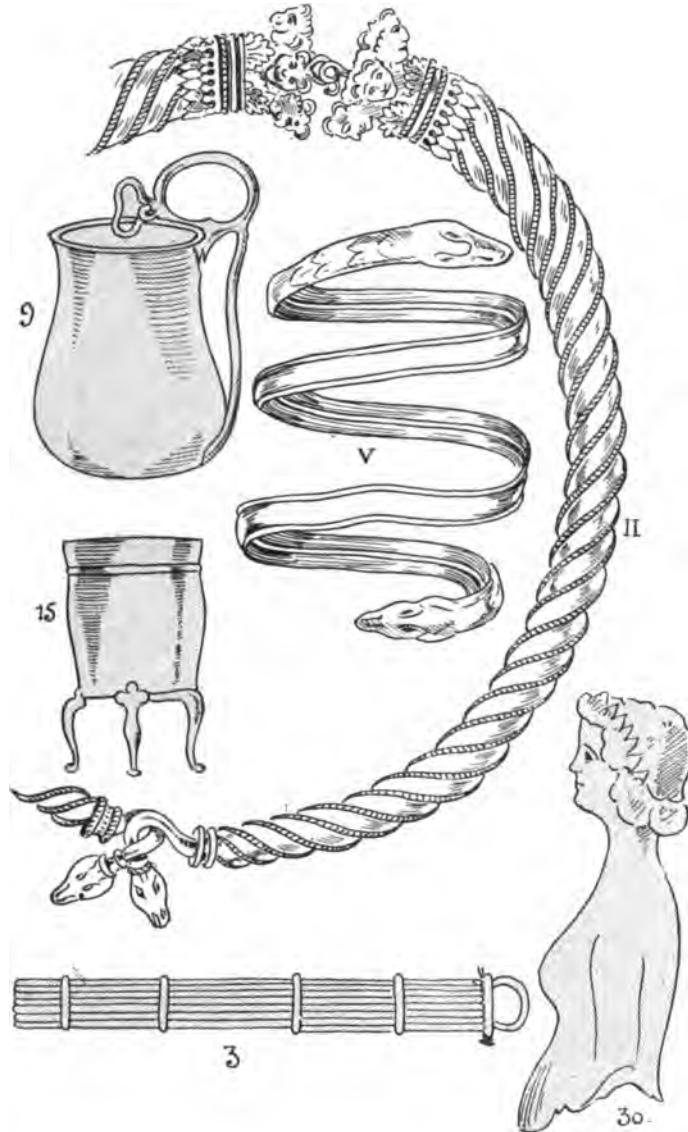


Fig. 5.—Objects from the Tomb of the Priestess of the Senones.

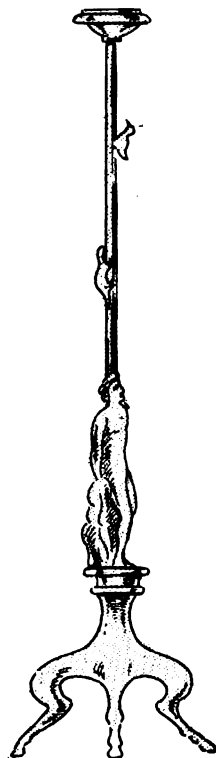
manship as to suggest that an Etrurian had a hand in fashioning it, different as it is from the chain and bulla of his own princes (fig 5, No. II.) The richly embossed knobs in the front, with lions'

heads and acanthus leaves, are sufficient proof that it was not made by the same hand as the garlands. These wreaths are quite unlike the Etruscan ones in the Vatican and at Paris, which are conventional bay and laurel wreaths, the leaves sewn or soldered symmetrically on plaques of gold.

The simple Gaul has gone direct to nature and imitated the pretty wreaths of natural flowers which maidens weave. Every spray is attached to a circlet of bronze which forms the stem. But he has copied nature by the simplest means. He beat his gold into a thin sheet and then cut out his leaves, probably laying a real one on as a model. He cut out the tiny petals of his flowers, and, small as they are, he enriched them with minute beadings round the edges, but the beading is only a very narrow strip of lamina, punched so finely as to have almost the effect of the Etruscan granulation. The stalks of the flowers are also little strips of gold twisted till they look like spirals. The same thread-like strips are used to tie the leaves and flowers to each other, and to attach the sprays to the central bronze stem. There seems to be no soldering, the work is exquisitely delicate and fine, but so primitive that it might have been the work of an ancient Hindoo goldsmith, who carried his hammer and chisel, with a lump of gold, and made rings and earrings to order, taking any stone he could find for an anvil.

When first found, the garlands were much crushed by a fall of earth, but the gold is so pure that Conte Giampieri Carletti has been able to restore them to their pristine freshness, and each little blossom trembles on its spiral stem as if living. The wreath on the head is certainly *verbena* (vervain), a plant held by the Druids as sacred and magical, and believed to give prophetic powers. One of the other two resembled either the olive or the mistletoe—from the little berries, we incline to think it was the latter. The third was of grass and florets of the field.

The *armillæ* were of the same primitive work, a simple flat strip of gold coiled three times round the arm, the edges being marked with a double line indented, and the ends rudely chiselled



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Fig. 6.—Caldelabrum
from the Tomb of the
Priestess of the Senones.

to represent serpents' heads. In all the objects found in this tomb the serpent is very prominent in the ornamentation; even the fire-dogs which lay across the breast of the priestess, and the vessel for water were adorned with serpents.

This is noteworthy; the Druids had a cult of the serpent, which they believed laid a magic egg (*anguinum*). Now, in a nation of warriors, what woman could have had such a tomb as this? In no other tomb were gold wreaths, or such a torque and armillæ found, and in no other are there objects pointing to the mystic religion of the Druids.

Roget Bon de Bellognes, in his *Ethnogenie Gauloise*, vol. I, p. 76, says: "The Sene was a priestess, who commanded the winds, healed the sick, and foretold future events." Now, these particular Gauls who colonized the coast of the Adriatic, and under Brennus besieged Clusium, were called Senones, and their chief town is still called Senegallia. Would not this indicate them as a tribe led by a Sene or priestess, and that this tomb, where lies a woman's skeleton with all the signs of ruling power and religious influence, was the grave of that priestess?



Fig. 7.—Mirror from the Tomb of the Priestess of the Senones.

This conjecture would account for the torque and signet ring—symbols of a ruler—and for the three golden garlands, emblem of her threefold power; the mistletoe for prophecy, the vervain

for healing, the field flowers and grass for power over nature. The hypothesis is borne out by almost every utensil of the many scattered around her. There are the sacred vessels, one with serpent handles for drawing water; a little cauldron on a tripod for burning incense; the great bronze amphora, with the goddess on the handles; the lamp with the deity upholding it; and last, not least, the two sets of heavy fire-dogs laid across her breast. Now, in none of the other tombs were found fire-dogs of any kind. As a rule they would certainly not have been laid on the breast of the dead in the place of honour with delicate gold garlands. A closer study of them shews that these, too, are adorned with serpents, and must, therefore, have been the irons of the sacred and sacrificial fire. Serpents are coiled beneath, and form the curved ends. The bronze cauldron containing

the smaller vessels, which forms part of the furniture of every tomb, is in this case richly wrought with three ornate handles on its rim.

There can then be little doubt that a priestess lay in this tomb. She might have been the very Sene who foretold victory to Brennus, and sent him with his bronze-armed warriors marching confidently



Fig. 8.—Portions of Garland from the Tomb of the Priestess of the Senones.

to Rome after having taken Clusium, A.U.C. 365; when, rendered confident by her predictions he gained that glorious victory at the Allia.¹

It is even possible that the hero lying in the tomb near her, with his grand brazen helmet so finely ornamented, or he with the silver cups, may be Brennus himself, for this most interesting discovery led

¹ The responsibility for the author's Druidic and other theories rests with him and not with us.—ED.

Conte Giampieri Carletti to beg his friend, Conte Anselmi, to excavate on his adjoining land. He was promptly rewarded by finding a tomb with silver vases round a warrior's bones; a silver bowl, plain and deep, a little lecythus with one handle, a ladle, and two silver pateræ, one of which has its handles fancifully crossed beneath. The two gentlemen then formed a kind of "excavation company" with other land owners, and before long a whole necropolis was brought to light.

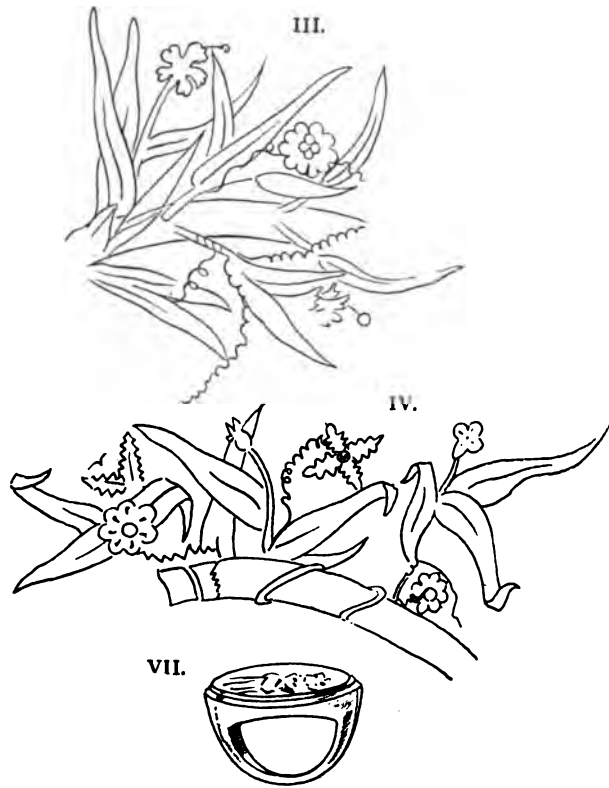


Fig. 8a.—Portions of two Garlands and Etruscan Ring from the Tomb of the Priestess of the Senones.

The strip of land between the road and the river is divided by a straight line, on one side of which is arable earth, on the other side, near the river, gravel. Now, none of the tombs lie on the arable side of this line, all are in the gravel. Most of the tombs belonged to warriors, and contained their arms and helmets. A bronze helmet found on October 26th, 1895, seven feet beneath the surface, is very interesting in shape, being ornamented round the rim, and having its

hinged ear-pieces crossed beneath it. But we will take the tombs in order as discovered.

On September 15th, 1895, a large boned warrior was found in a tomb covered with stone. He had had a heavy iron helmet, two lances, one of which has part of the wooden pole still attached, and a double-edged sword 2 ft. 4 ins. in length; this grave was at the depth of six feet below the surface. It contained, besides, a bar of bronze, marked like a measure, and a strigil. The *viaticum*, which

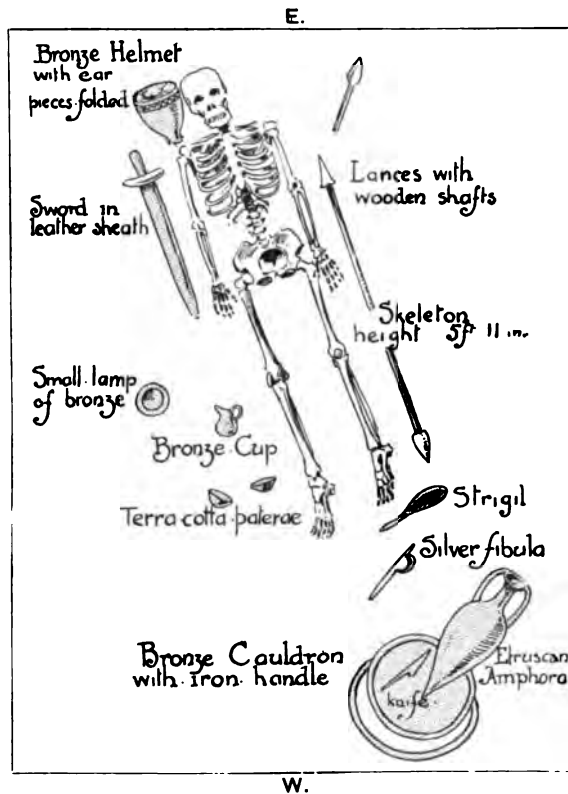


Fig. 9.—Tomb of Gallic Warrior found October 26th, 1895.

in most tombs was very plentiful, is here represented by one single small terra-cotta cup.

On October 26th, at seven feet below the surface, the tomb of another warrior was found. The helmet of which I have spoken lay close to his head. His sword, still in its sheath, was placed on one side of him, and two lances on the other, the strigil and fibula at his feet. He, too, took but little food on his way to the land of shadows,

a tiny bronze cup and two little pateræ only, besides the wine amphora and the usual bronze cauldron.

On the 8th and 9th of November, about six feet under ground, the skeleton of a horse was found, and at about ten feet below the soil, a female skeleton. Although at different levels the horse's tomb was so exactly over the other, and of so precisely the same dimensions,

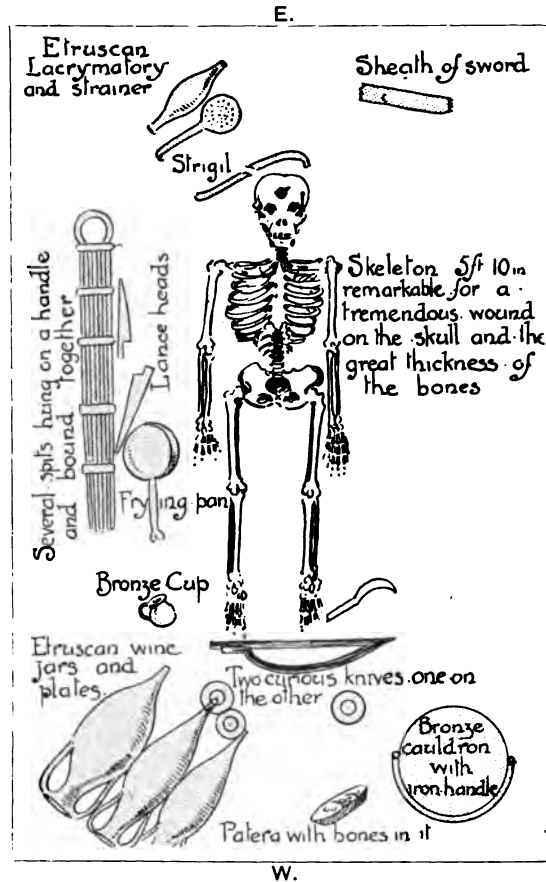


Fig. 10.—Tomb of Gallic Warrior found December 17th, 1895.

as to warrant the supposition that the horse belonged to the lady, and was buried with her. The jars found at the same level as the horse are similar to the ones on the lower floor. That the harness, or rather bit, was of bronze, we see from some rings of it. The Celtic idea of animals having an existence in the next world was expressed by the *viaticum* of the horse being disposed in several *pateræ* and *cantharia*, arranged precisely above the grave food of his mistress. The lady

wore a gold necklet—a mere strip of pure gold twisted into a spiral, the ends being beaten into hooks. She had one glass bracelet, probably an importation from Phœnicia or Etruria, and one of silver. She wore two rings, one with a dolphin rudely incised on it, the other with an Etruscan scarab in onyx representing Phuphluns, the Etruscan Bacchus, leaning on a column. It was heavily mounted in Gallic fashion. Like the priestess, she, too, had her ivory comb, and an Etruscan mirror and lamp, but the lamp was of plainer form, the mirror not engraved, and there was no sign of ruling power, and no religious emblems—not a serpent or a mystic garland of any kind. She was probably wife of a chieftain; it is even within the range of possibility that she was Madame Brennus, and her husband might have brought her ring, lamp, and mirror from the spoils of Clusium along with his amphora of wine. Her food for the land of shades was arranged in numberless small vases and pateræ, among which were some veritable egg-cups of rough terra-cotta; a bronze cup of large size, with one handle, is peculiarly interesting for its Celtic form and ornamentation (see fig. 2).

On December 17th the same year, another warrior was discovered—a broad, strong man, with sword, spear-heads, and strigil. Cæsar tells us that in his day the Gauls buried with their dead the objects dear to them, and no doubt their forbears of the time of Brennus did the same. If so, this must have been a fine specimen of the wine and meat loving Gauls spoken of by Livy, for he took into his grave, besides the regulation cauldron, three large wine amphoræ imported from Etruria, his frying pan and strainer, two huge knives laid one on the other, and a regular sheaf of iron spits for roasting game. These collections of spits were a special characteristic in all the men's tombs, and emphatically mark the occupants as meat-eating Celts, not dainty Etruscans. The spits are made with a ring at one end, and by means of a pin run through these rings they are hung all together on an iron handle in such a mode as to be easily detached one by one when needful, or hung on a wall in a bunch when not in use. The large bronze cauldron was also conspicuous in each tomb, other smaller utensils being packed in it. The same thing was noticeable in the primitive hut tombs at Vetulonia.

In many tombs the *viaticum* was very plentiful. In the little vases and plates containing it were found egg shells, bones of fowls, lamb, mutton, etc., etc. There was no effort at building in any of the graves, and no coffins, except, perhaps, in that of the priestess, where a great many large nails were found, two of which had rings at the end. These suggest the idea of a wooden coffin having at one

time existed, which has now crumbled away. But this, too, was an honour distinctive of the sacred body of the priestess; there are no nails in the other tombs, which are mere square excavations in the gravel, sometimes covered with stones.

The necropolis would be a most interesting study from an ethnological point of view. The skulls, many of which are perfect, shew the "long head"¹ of the Gauls; the men broad and tall and robust, the women smaller and more delicate. That we treat of the Senones, who had Brennus for their chieftain, there is little doubt, for they were the only ones who colonized this bit of territory. They were the last Gallic tribe to come south after the Boians had overrun Umbria, and the Cenomanians under Bellovesus settled near Verona. They certainly amassed gold to an extent that explains the golden torques and rings, for Livy (Book vii., 15) tells us that Caius Sulpicius took from the Gallic spoils a considerable weight of gold which he enclosed in hewn stone and consecrated in the capitol. These spoils were made when the too daring Senones were at length vanquished. A greater booty was that of Scipio, when in A.U.G. 561, he triumphed over the Boian Gauls and carried on Gallic waggons, arms, standards, and many brazen utensils of the Gauls, besides horses and prisoners. He deposited in the treasury 1,470 golden torques, 245 lbs. of gold, and 2,340 lbs. of silver, some unwrought, and some formed into vessels in Gallic fashion.—Livy (Book xxxvi., ch. 40). This account exactly describes the personal belongings of the Gauls who have rested for two thousand years in their narrow chambers near the river under Montefortino, with, however, a few touches shewing their vicinity and intercourse with Etruria.

LEADER SCOTT.

¹ The long type of head is not generally characteristic of the Kymric Celts, but I imagine the Gaulish tribes were of a different race, though of similar religion. Roget Roux lays great stress on their long heads and straight noses, taking, as illustrations, the early Gallic coins of Cissimbos Agatiko, Atisios-Caulelo, Aleula-Bituitus, Orgëtorix, etc., as well as the celebrated Gaul on the Æs of Rimini.

Some Old-fashioned Contrivances in Lakeland.

IN this article it is proposed to give illustrations of a few of the many contrivances formerly in use in the home life of the yeomen families, or 'statesmen as they proudly called themselves, of our Northern Lakeland. Most of these appliances are now extinct, or, at any rate, like the 'statesman class itself, dying out. There needs, we venture to think, no apology for introducing such a subject to the readers of the *Reliquary*.

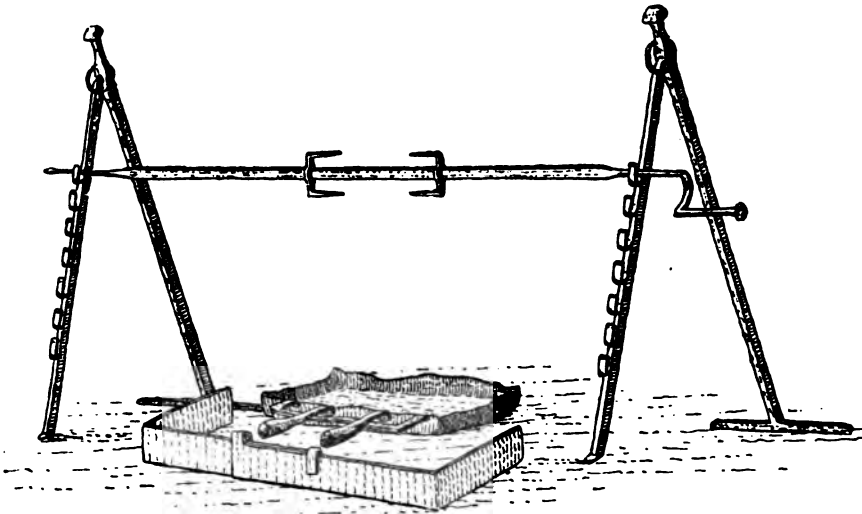


Fig. 1.—Spit, Dripping Pan, and Fender.

Domestic Appliances.—First, let us take a few examples from the interior of a fell farm of, say, two centuries ago. Fig. 1 shews us a fine and interesting spit, in the possession of Mr. George Browne, of Troutbeck, in whose family it was no doubt in use in former days. It will be observed that the two iron standards which support the horizontal rod are hinged so that they can be folded and laid aside when not in use. They are three feet high,

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and are each fitted with seven crooks. One leg of each has a projecting foot for stability; and each is also fitted with a ring near the top, probably for the purpose of suspending it to the wall when not in use. The slender horizontal rod, 6 ft. in length, has a handle by which it can be made to revolve, and two pairs of prongs to hold the meat when cooking. Beneath is shewn the original dripping pan, and a movable fender, which can be made longer or shorter, according to the dimensions of the fire. Both spit, pan, and fender, stood, of course, in one of the large open hearths, which preceded the modern kitchen range.

The fire dogs (andirons *chenets*, creepers, or andogs), two in number, were placed on either side of the fire to support the logs, and also poker and tongs. These appliances are of great antiquity, and were probably used by the Romans in Britain. The local example we show is rather small, being only 2 ft. 2 ins. high; and, though probably only between one and two centuries old, is of exactly the same type as many figured in fifteenth century manuscripts (fig. 2).

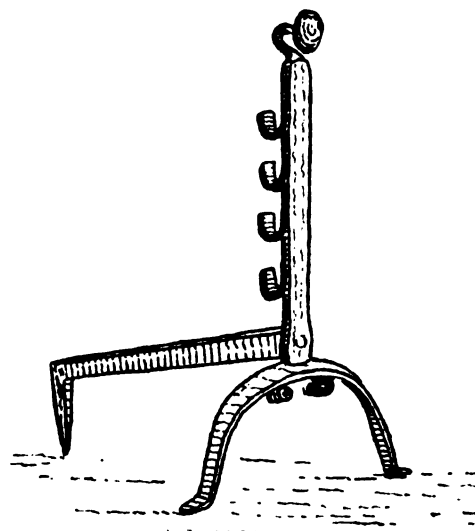


Fig. 2.—Fire Dog.

The circular iron disc (2 ft. 2 ins. in diameter), and the tripod (8 ins. high), are respectively the girdle and brandreth or brand-iron on which the crisp haver (oat) bread was baked. This could only be used on an open hearth, but sometimes the girdle was suspended to the ratten-crook, instead of being placed upon a tripod (fig. 3).

Though glazed earthenware is probably now the universal material in England for the general requisites of the dining table, this was not always the case. Wooden trenchers and pewter "doublers," and dishes, were at one time general in the north; and, no doubt, the first named material preceded the last in regular use. The pewter sets are still often to be seen preserved as heirlooms in the farms; but the wooden platters or trenchers, used in the

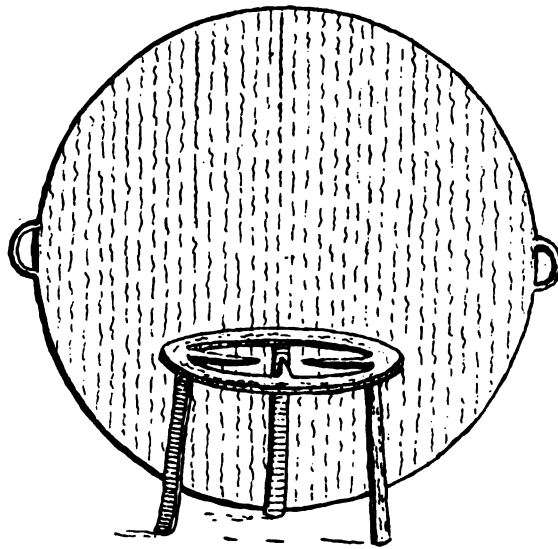


Fig. 3.—Girdle and Brandreth.

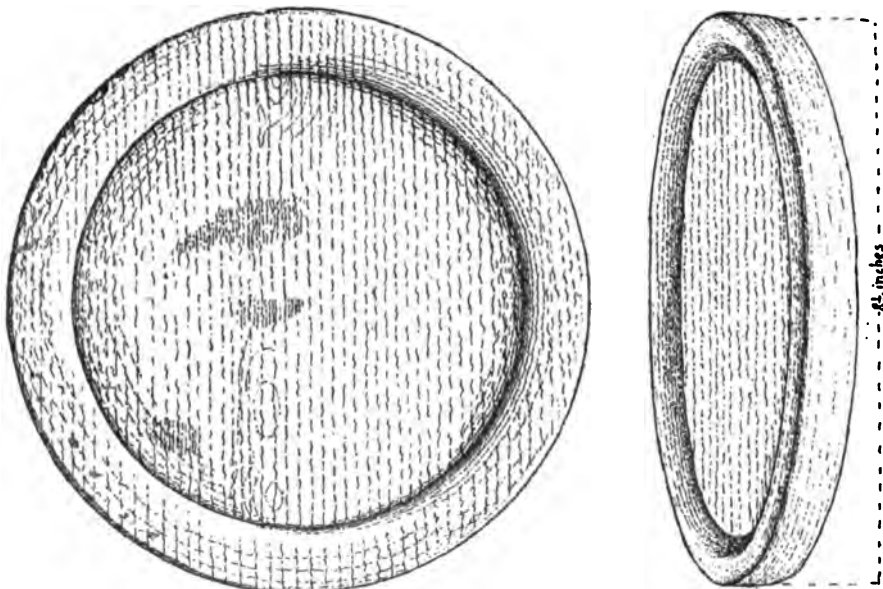


Fig. 4.—Wooden Trencher, Westmorland.

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more homely establishments, are now very uncommon, having been cast aside, like the tinder box, as rubbish.¹

We show in fig. 4 a plain trencher turned in sycamore, which now belongs to Mr. William Fell, of the "Common," near Windermere, by whose grandfather it was regularly used until about 1820. This is a rather small example—most of those which exist being over 9 ins. in diameter.

In vol. xii. of the *Transactions of the Cumberland and Westmorland Antiquarian Society*, a large series of iron rush and candle holders have been described by the present writer; but in fig. 5 a very novel type is given. The tripodal wooden stool supports two slender wooden rods, surmounted by a circular wooden slab. A third wooden rod, on the top of which is an iron candle socket with a spring rush nipper, passes through the slab, and is terminated at the lower end in a flat piece of wood, shaped to fit on to the two rods. These latter are somewhat flexible, so that the movable rod and socket can be elevated, telescope fashion, to any point, and will remain there. The total height when the rod is not elevated is 3 ft. 5½ ins.; and it originally came from Wastehead, at Thirlmere.

A very singular vessel turned in wood is shown in the next figure. It came from Langdale, and neither the owner nor any other local people have satisfactorily explained its use. The vessel is 4¾ ins. high, 9¾ ins. across the bottom, and the inside, which is much under-cut at the edges, is 3½ ins. deep (fig. 6).

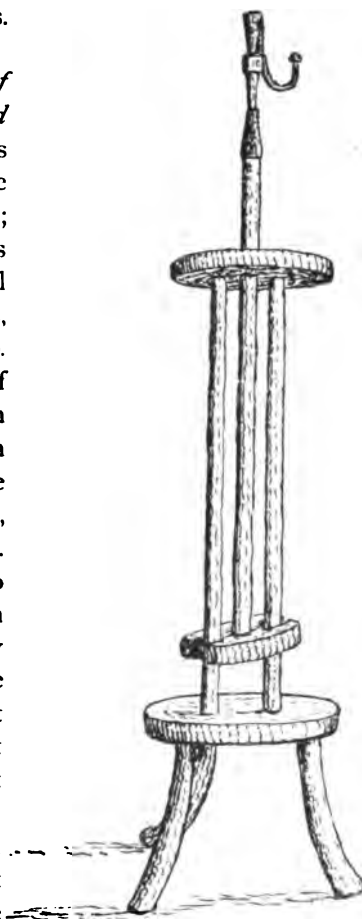


Fig. 5.—Candle and Rush Holder from Thirlmere.

¹ A writer in the *Lonsdale Magazine* (1822, vol. iii., p. 289) says: "The richer sort of people had a service of pewter; but amongst the middling and poorer classes the dinner was eaten off wooden trenchers."

A vessel like this is said to have been formerly in use in Borrowdale for pounding coffee, and if we examine the collection of wooden bowls and mortars used for this purpose in the Edinburgh museum, we are certainly inclined to believe that this was a mortar for mustard, pepper, or possibly snuff, and that it may have been used with a spherical stone or iron bullet as the pounder. The wide base bears out this theory; and Mr. Dickinson, in his *Cumbriana*, alludes to stone mortars being formerly in common use for pepper pounding, and that the cavity was little larger than that of a breakfast cup.

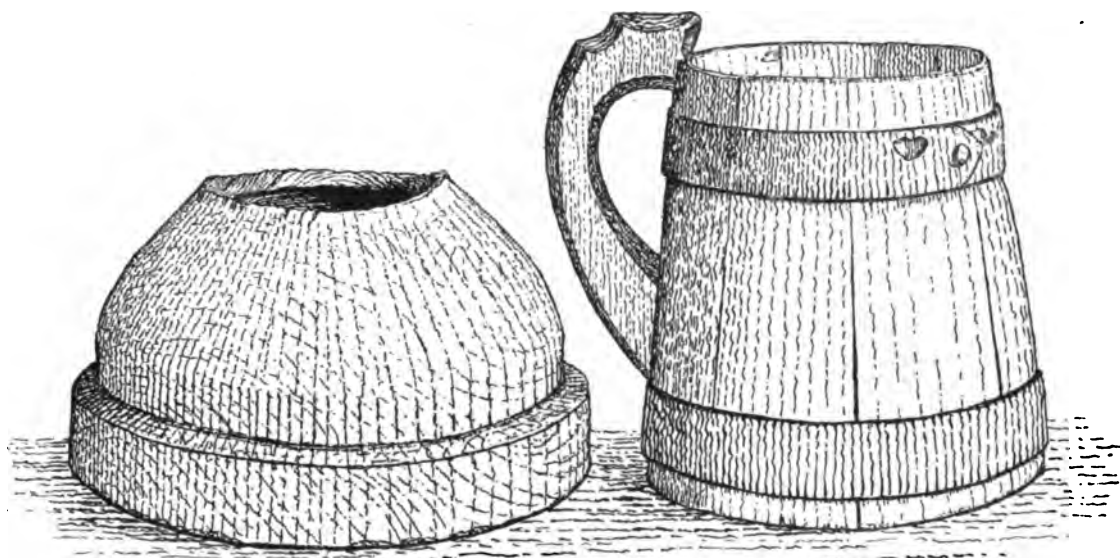


Fig. 6.—Wooden Mortar from Langdale.

Fig. 7.—Stripping Pail from Dunnerdale.

Dairy Appliances.—Obsolete dairy appliances are numerous, and form a sort of intermediate class between domestic and farming appliances. Though from the works of artists who depict rural life we are familiar enough with the quaint coopered milk pails or “calf piggins,” with one stave left long for a handle, they are seldom to be now seen in actual use. Curiously, the form was imitated in miniature for table use, and we have seen local examples which in the old days were used for porridge or “hasty pudding,” and, as a matter of fact, they are still made and used under the name of “cogie” or “luggie” over the Scottish border. The real milk pail was of course larger, and one of these 10 ins. in diameter at the rim, and 6½ ins. high without the handle, is here shown (fig. 8). It

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holds about four quarts, and, like the trencher, belongs to Mr. William Fell, of Windermere.

The quaint shaped wooden vessel shown in fig. 7 is of a less familiar type, and its purpose is not indeed quite certain. This specimen, which is in the writer's possession, came originally from Dunnerdale, in Cumberland. It is coopered in oak, with iron bands, and has a well shaped handle. It is 7 ins. high, and will hold only about $3\frac{1}{2}$ pints. From the careful way it is made, and its likeness to some types of Norwegian wooden mugs, it might well have been a drinking vessel, but Lake District farmers say that the exact shape can just be remembered in use as "stripping pails"—that is, hand pails to go round the cow-house after milking to take the last drops of milk from the cows. The vessel in question has the appearance of considerable age.

Wooden milk ladles and "siles" or strainers were also in use, and dilapidated examples of the old "up and down" churn, though quite out of use, are still to be seen.

Appliances used in Farming.—In this class the number and variety of obsolete contrivances is bewildering, for modern improvements have completely ousted many of the older fashions. Here we propose to confine ourselves to two subjects only—clog-wheels and horse pattens.

It is only within comparatively modern times that roads in the Lake District have been well kept, and except on the few coach roads running from one county town to another, travelling in old days was by horse-back, and carriage of goods by pack animals; but of this more anon. In districts, however, where carriage roads were non-existent, wheeled vehicles were of course but little used, and on farms the statesmen and farmers carried manure in "hotts" or panniers slung over their horses' backs, as, even now, the brackens are brought down the steep hill sides on sledges instead of wheeled carts. In Borrowdale it is on record that wheeled vehicles did not make their appearance till about 1770; and when these novelties did reach the lakes, they were clumsy and awkward in character, as we shall show. Clog-wheels were the first type used on farm carts, and there are still old men, of between eighty and ninety years, who can remember them in use. In the possession of Mr. George

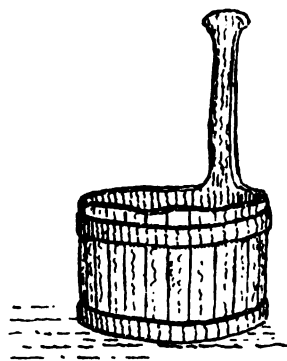


Fig. 8.—Calf Piggin.

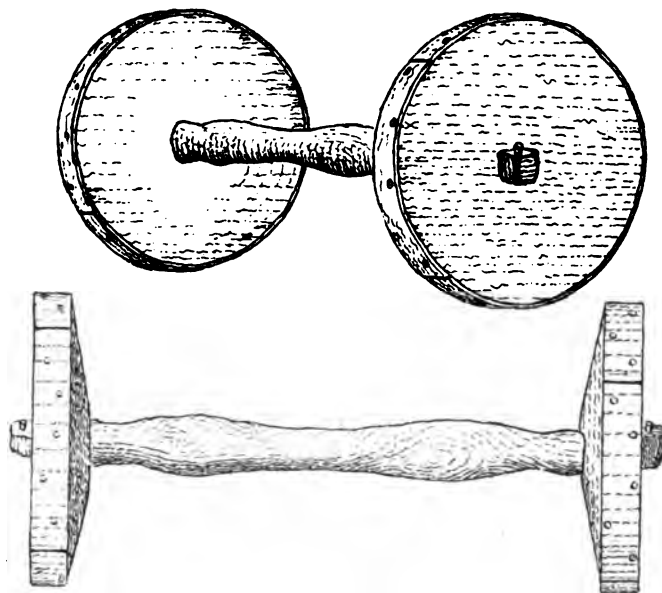


Fig. 9.—Westmorland Clog-wheels.

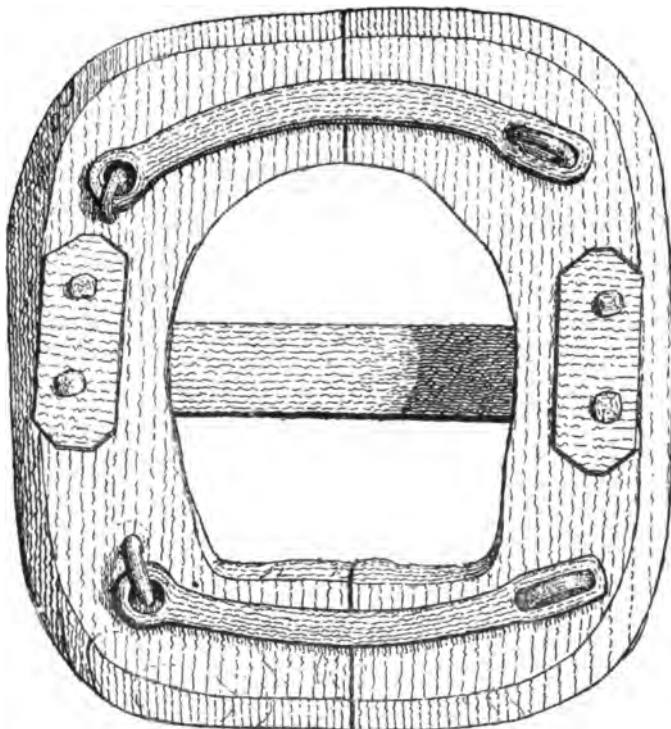


Fig. 10.—Horse Patten (type No. 1).

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Browne, of Troutbeck, there are still a pair, and through his courtesy they are here reproduced (fig. 9). It will be seen that the wheels are clumsy discs of wood, joined by a great beam or axle, which is firmly fastened to them, so that the axle revolved with the wheels—not the latter independently of the former, as at the present day. The wheels themselves are 1 ft. 10½ ins. in diameter, and 3 ins. wide at the tyre, where the ironbands or “strakes” are formed by three pieces nailed to the wood. The distance between the wheels is 3 ft. 2 ins.

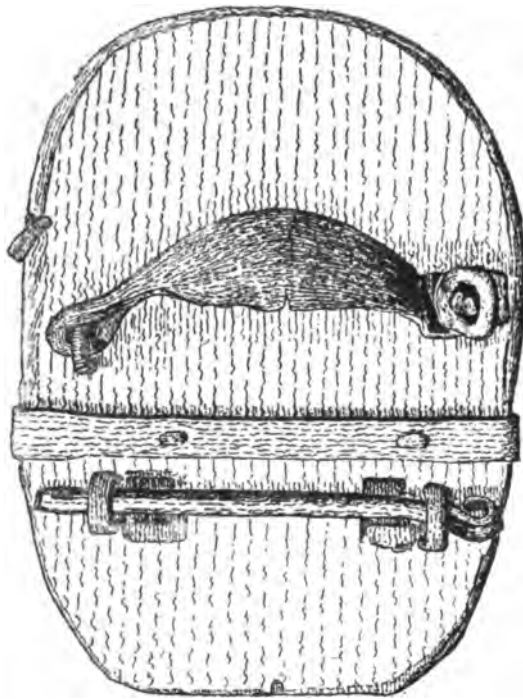


Fig. 11.—Horse Patten (type No. 2).

Though the writer has never seen one of these carts complete, it is plain that the wheels were secured to the cart by a sort of fork projecting from the under side of the main body of the cart, in a similar manner, indeed, to the ordinary wheel-barrow, where the axle is part of the wheel. But cart-wheels on this principle were naturally very awkward; for as they did not revolve separately, it was advisable, if not necessary, in turning a corner to make a great sweep round, instead of a sharp turn. Hence the waggoners and carriers carried a grease

horn to lubricate the axle, which creaked and groaned most dismally. The inventive genius worked slowly in these days; and when an improvement was made, it was by making one wheel only to revolve on the axle, the other remaining fixed.

In the boggy and peaty parts of Cumberland and Westmorland which border on the Solway and Morecambe Bay, a curious overshoe or “horse patten” was used on the plough horses, to prevent their sinking deep into the soft soil. We figure one of these from Cumberland, now in Carlisle Museum (fig. 10). It

will be seen that it is formed of two pieces of wood, which are joined together on the underside by a bar of iron fastened at the ends to either piece of wood by a hinge. The wooden sides can thus be opened, and the horse's hoof inserted, resting on the iron bar. The sides are then shut down into position, and are fastened by two iron catches each provided with a ring. The patten is then secure in its place. It is 10 ins. by $10\frac{3}{4}$ ins., and $1\frac{1}{4}$ ins. thick. Another example which we have seen from South Westmorland has "snecks" instead of rings, which can be turned when the looped catch is placed over them.

A different sort is shown in fig. 11, which was formerly used on the Solway, and is now in Carlisle Museum. Here we have a flat piece of wood $7\frac{3}{4}$ ins. wide, and $10\frac{1}{2}$ ins. long, and $\frac{3}{4}$ ins. thick, shod round the edge with iron. On one side are two iron staples, through which is passed an iron pin with a hole at one end. The horse's shoe for this sort of patten was made with rings on the heels; and the pin passed through these rings, and so secured the hoof to the patten—the toe being held by the iron plate, secured at one end by a ring and staple, and at the other by a screw and nut. Holes are cut in the wood beneath the pin to receive the projection of the rings on the horse-shoe heel.

These pattens were worn on the forefeet, generally by the furrow horse only, as he had to step on the softest soil; but sometimes both horses were so shod. They must have been clumsy for the horses; although probably the trick of clearing the feet in stepping, and so avoiding stumbles, would soon be learned.

Sporting, Poaching and Preserving.—Sport in the Fells has always had its own character, for huntsmen used a diabolical screw for extracting foxes from a "borran" or carth, and tongs like the Welsh dog tongs¹ for capturing "foumarts." Foxes, too, were unmercifully trapped; and we shew a large and cruel fox trap (fig. 12) from Hawkshead, the jaws of which are provided with sharp iron teeth. It is 2 ft. long, and has a strong chain to secure

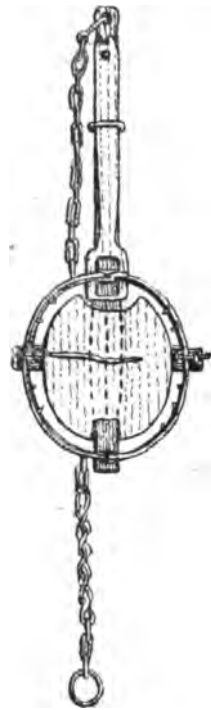


Fig. 12.—Fox Trap
from Hawkshead.

¹ See the *Reliquary*, vol. iii., No. 4.

it to the ground. But he who set this fox trap had need to step warily, or he might tread on such a man trap, set by a keeper,

as we shew in fig. 13. This is now in Tullie House Museum, Carlisle, and is in principle like the fox trap, though with a spring at each end, and without the teeth.

Appliances for the Road.—The nineteenth century has seen no greater changes in England than those that have taken place in the methods of travel. Before the steam horse, has disappeared successively, but completely, the stage coach, the strings of pack-horses, and the great carriers' waggons. On the few coach roads, the old mail coaches have given way to char-a-bancs, and the pack-horse tracks, steam-rolled to a smooth surface, swarm with touring cyclists.

Coach roads, however, were, as we have said, only few and far between, and the dalesman did most of his travelling on horseback, with his wife or daughter perched on a pillion behind him. Fig. 14 shows a good example of a pillion in the possession of Mr. George Browne. It is a comfortable cushion, 1 ft. 8 ins. wide, and 7 ins. deep, covered with buff leather, and quilted round the edge. On the off side hangs a wooden stirrup, bound with leather; and by the iron handle, bound with leather, the fair rider could steady herself.

Next we show a handsome

pillion housing, such as was used by riders of quality, to fit over the pillion itself. This belongs to Mr. Todd, of Lambrigg, near Kendal, and was probably embroidered by his great grandmother,

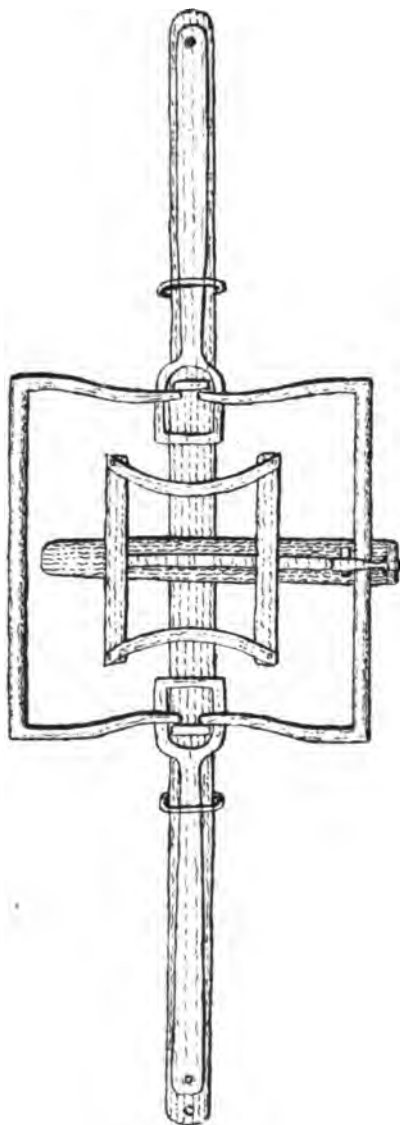


Fig. 13.—Man Trap in the Carlisle Museum.

Mrs. Wilson, of the same place. It is of olive-coloured velvet, quilted on the seat with an embroidered edging and blue silk fringe (fig. 15). The saddle-bag (fig. 16) hung behind the saddle, and was looped to the girths. It opens at one side, and laces with a strap and padlock. It is 3 ft. long, and made of pigskin; and is in the possession of Mr. William Fell, of Windermere. An old shape of saddle, very long in the seat, and a stirrup of a different make to that now in use, recently found together in a closed up room in a cottage belonging to my father, are shown in figs. 17 and 18, and the peculiar horse-breaker's bit, called a "jolter" bit, in fig. 19. In use, the ring is turned to the upper-



Fig. 14.—Pillion.

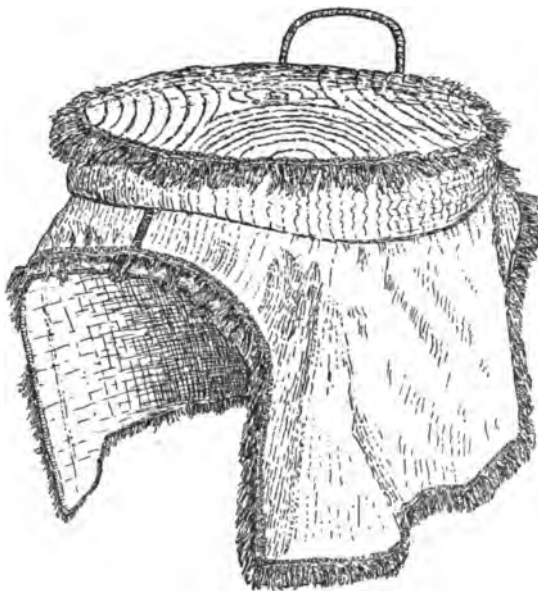


Fig. 15.—Pillion Housing made in Westmorland.

side of the horse's jaw, the short end being beneath the jaw, and a rein or rope attached to the longer end.

Miscellaneous. —

Though the dalesman's treasures consisted of little more than his silver spoons and title deeds, and highwaymen were unknown, he was not without his primitive strong boxes and purses. We have seen a strong oaken box, with a stout chain at one end, which, fastened to the wall, formed the 'statesman's

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safe ; and, no doubt, was sufficiently effective in the peaceful dales of the north. When, however, money had to be carried to any amount, a leathern purse was worn attached to the girdle. The one we show here (fig. 20) is of brown leather, 9 ins. long, with a loop for suspension, and three divisions which draw up by laces,

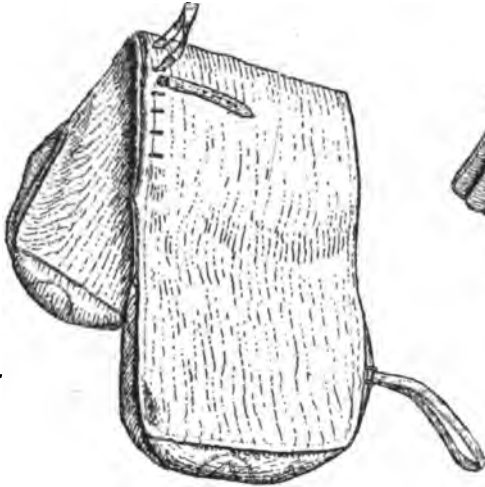


Fig. 16.—Saddle-bag.

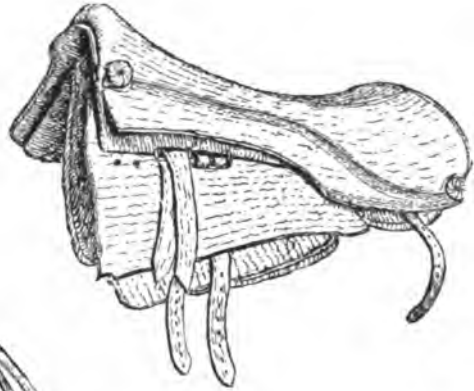


Fig. 17.—Old type of Saddle.

and are fastened by a flap and three buttons. Inside the centre division is a fourth smaller one, also made to lace up. This interesting little purse was given to the present writer by Mr. Harrison, of Hundhow, near Kendal, in whose family it had, I believe, long been. It is a modest modification of the "gypciere," so familiar

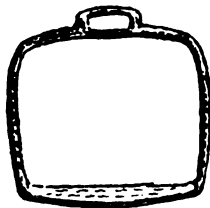


Fig. 18.—Old form of Stirrup.

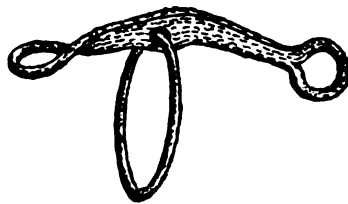


Fig. 19.—Horsebreaker's Bit.

to us on fifteenth century brasses and effigies ; although the "gypciere" had, as a rule, an ornate metal framework, whereas this is entirely of leather.

Lastly, we venture to introduce to the readers of the *Reliquary* a mysterious object, which, although only a little over a hundred

years of age, has so far baffled the erudition of local antiquaries. It is now in the Carlisle Museum, having been presented by one of the Sanderson family of a farm at Drumburgh, on the Solway, who have resided there for many generations. Its material is oak, 11½ inches in length, and its shape and peculiarities can be seen in the figure (fig. 21). It should be noticed that the



Fig. 20.—Leather Purse from near Kendal.

“nicks” at each side alternate, instead of being exactly opposite, and that there is also a small “nick” at the narrow end just above the hole. The initials are C. S., and the date 1770.

Solway fishermen have examined this curiosity, and cannot tell its exact use, though they say it “smacks of the sea.” Its

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shape suggests it was to stow a line on; and as it came from the Solway, it is reasonable to suppose it is connected with fishing, sailing, or netting. For the latter, however, it is rather large, and the "nicks" would surely catch when being passed through the mesh. It might be used with a hand-line for fishing; and it has been suggested that it was a boatswain's "fid," the use of which was to untwist the strands of a large rope in order to splice. The last seems, however, very unlikely—and, in fact, none of these explanations are satisfactory.

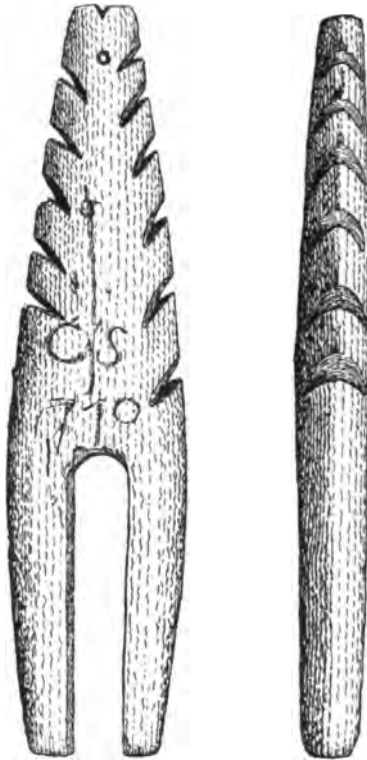


Fig. 21.—Object of doubtful use from Drumburgh on the Solway.

It seems just possible that the reason that no one can really identify this object, may be that it is really a foreigner, perhaps washed off a wrecked ship, and picked up by the Saunderson who added the initials and date. These are, in fact, so rudely scratched, that it is quite possible that they are not the work of the maker. If this is indeed its origin, it will explain the inability of both Cumberland fishermen and farmers to give it a name; but it still leaves us in darkness as to the way it was used.

H. SWAINSON COWPER, F.S.A.

Notes on the Modern Use of Bone Skates.

THE interest which has of recent years been shown in the ancient skates made from the bones of animals, and their survival into quite modern times, tempts me to put together the following notes upon the subject. I do not wish to discuss their antiquity nor their claim to be regarded as dating from pre-historic times. Dr. R. Munro¹ has already entered fairly completely into this question, and, although the matter cannot be regarded as finally settled, there is but little at present to add to the information already published. It is undesirable, therefore, here to take up that side of the subject. It is rather in regard to instances of the modern survival of bone skates, that, I wish to add a few remarks.

In volume ii. of the *Reliquary*, p. 32, there is figured and described by the editor an interesting modern bone skate, which was brought home in 1878 from Iceland by my friend, Mr. A. H. Cocks. It is of ox-bone (*metacarpal*) and the method of fixing the skate to the boot is shown in the figure. Not long since (in 1895), through the kindness of Mr. C. E. Peek, I received from Iceland a somewhat similar pair of skates, differing, however, from those obtained by Mr. Cocks, in being made of horse bones (entire *radii*), and also in the method of fixing to the boot, which shows a slight improvement. The runners are about



Fig. 1. — Modern Icelandic Bone
Runner-Skate.
Scale $\frac{1}{2}$ linear.

¹ *Pre-historic Problems*, 1897, chap. vii.

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1 ft. 1 in. long and altogether larger than the usual bones employed for skates. They are bored transversely through from side to side, at some little distance from either end (figs. 1 and 2). Through each hole is passed a cord, which is prevented from slipping through its hole by stop knots. The hinder cord is on either side of the bone tied in a small loop about $3\frac{1}{2}$ ins. from the stop-knot, and the ends of the cord



Fig. 2.—Modern Icelandic Bone Runner-Skate, showing method of attachment to the boot.

Fig. 4.—Norwegian Runner-Skate attached to the boot.

are knotted through a band of leather, which forms a heel strap. The foremost cord has its ends quite free. The boot rests on the palmar surface of the bone, and the ends of the foremost cord are crossed over the instep, passed through the loops on the hinder cord, which form an excellent "purchase," and after being drawn tight, are fastened together above the instep (fig. 2). This pair

of skates has not been flattened by grinding, and not having been used, shows no ice polishing on the under surface. They were the work of an Icclander who had made and used such skates many a time in his youth, but he stated that they were now quite obsolete in his district.

My chief object in drawing attention to these primitive Icelandic bone skates and their fastening gear, is that I may bring into comparison with them a type of skate which is still in use in Norway, and which is clearly to be classed with the bone skates, although the material has been changed. The skates shown on figs. 3 and 4, I obtained in Thronthjem in 1888. They were made by convicts in the prison there and were sold in a little shop attached to that institution. Their interest as a probably

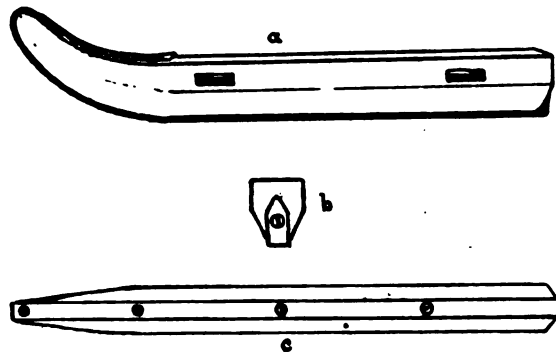


Fig. 3.—Runner Skates of wood and strap-iron from Thronthjem, Norway.
Scale $\frac{1}{4}$ linear.

intermediate type at once suggested itself to me, and I gladly purchased them. They are made of wood, about $11\frac{1}{2}$ ins. long, and are narrow and curved upwards into a kind of prow at the forward end, and cut off square behind (fig. 3a). The wood is bevelled away on both sides towards the lower or friction surface, which is about $\frac{1}{4}$ in. wide (fig. 3b), and is overlaid with a narrow strip of iron (fig. 3c), screwed into the wood at intervals, and lapped well over the forward end; it is turned up at the hinder end and is fixed with a terminal screw in the squared end of the wood (fig. 3b).

Although I have referred to these appliance as *skates*, I am inclined to regard this term as unsatisfactory as applied both to them and to the so-called “bone-skates,” except perhaps as a courtesy title; that is if the word skate is also to include the modern blade-skates to which we usually apply the name. It is clear that

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they are not, in the absence of sharp edges, adapted for use in that form of progression known as skating, which, at any rate in its modern accepted sense, implies a certain power in the skate of gripping or biting the ice with its sharp steel edges, and so admitting of the all-important side-stroke. With the bone-skates and such skates of wood and iron as I have just described, the grip of the edges on the ice is reduced to a minimum, there being no sharp edges to cut into the surface; hence the side-stroke is barely possible with them. Such appliances must rather be regarded as *slides* or *runners*, comparable with the runners of sledges, the more so when we remember how often bones, precisely similar to the bone-skates, have served as sledge-runners. Similarly it seems a pity to confuse the functions of the runners of a sledge and the runners of an ice-boat, by giving them the same name. The almost universal use of staves shod with sharp points, which both in ancient¹ and modern times assisted in the propulsion of the wearers of bone-skates, emphasizes the difference between the two methods of "skating." I would tentatively venture to suggest the term *runner-skates* for designating the bone-skates and their near allies, in contra-distinction to the *blade-skates* of modern form.

To revert to my Thronhjelm specimens. A reference to fig. 4 will shew at once that the method of attachment to the boot is in principle precisely that adopted in the Icelandic example (fig. 2). An improvement is observable in the substitution throughout of straps for cords, while the cord loops are replaced by iron rings. Two rectangular holes allow the straps to pass through the wooden body of the runner-skate. In position these holes correspond with the cord-holes in the Icelandic specimen. There is no difference in the shape of the pair to adapt them to the right or left feet.

I have no direct evidence to prove that these Norwegian runner-skates belong to an *early* type; but they seem to me clearly to be direct descendants from the more primitive "bone-skates," whose general characters they maintain so exactly. Although Olaus Magnus does not expressly describe this kind of runner-skate, it seems more than likely that he is referring to a type closely similar in his description of the various modes of progression on ice and snow in the North. "*Aliud verò genus [of skaters], quod ferro plano, & polito, sive planis ossibus cervinis, vel bovinis, scilicet*

¹ *Vide* the oft-quoted account of the use of bone skates in the time of Henry II., by Fitz-Stevens, the clerk of Thomas à Becket, in his *Descriptio Londoniæ*, c. 1180.

tibiis naturale lubricitate ob innata pinguetudinem habetibus, pedali longitudine sub plantis affixis, in sola glacie lubrica cursum intendit velocissimum. . . ." (*Lib. I., cap. xxv.*) The "flat and polished iron" was evidently an alternative to the "flattened bones of deer and oxen," and presumably was for a similar kind of use, and the figure in *Lib. xx., cap. xvii.*, shows runners in use which bear a decided resemblance to the Thronhjøm runner-skates, and the method of using the pointed staff shows the mode of progression to have been the same as that employed in the case of the "bone skates" wherever found. Moreover, a little later (p. 42), Olaus speaks of the greasing of the iron "skate," a thing unnecessary in an all-iron skate, except as a preventive of rust, but which would have been of service in the case of a wooden runner overlaid with iron, as keeping the water out of the interstices. One is probably justified in regarding the Thronhjøm specimens as near representatives of those described by Olaus. One may, I think, justly regard them as a link in the evolution series, an intermediate type between the bone runner-skates and the modern metal blade-skate.¹ If they are not to be regarded as the direct descendants from the earlier runner-skates of bone, but rather as a cheap degenerate offshoot from the modern blade-skate, at least, it will be admitted, that there has been a marked reversion of the ancestral type (the bone runner-skate), exhibiting what the biologist would call strong *atavistic* tendencies. That they are the intermediate link seems the simpler and more plausible theory. The important thing to find out is, as Dr. G. H. Fowler, in his lately published book on the *History of Figure Skating*, has mentioned, the manner in which the steel blade set edgewise, *i.e.*, vertically to the ice surface, became substituted for the flat strip of iron which formed a friction surface for wooden runner-skates. Possibly some discovery of early blade-skates will some day elucidate this point.

There is nothing unusual in rude and primitive forms, such as these, continuing to survive alongside of their improved descendants. Apart from their having a certain utility, their cheapness² would continue to attract those who could ill afford the better and more expensive article. I am told that similar runner-skates, of wood

¹ *Pace*, Messrs. N. & A. Goodman, who say ("Hand Book of Fen Skating," 1882, p. 29): "It can hardly be supposed that the iron age of skating ever was directly developed from the bone age, though the use of bones as skates can be proved to have had a very wide range and was of long duration."

² The wooden runner-skates purchased at the shop in Thronhjøm, cost 50 öre per pair, without straps.

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with flat iron friction surface, are in use in Helsingfors, in Finland, by boys, who employ them in running, or rather sliding, over the hard frozen snow on the roads, a use to which they seem well adapted, but one which would readily spoil the keen edges of the true blade-skate. The popularity of these runner-skates in Norway, especially for traversing hard snow surfaces, is evidenced by the fact of an improved form having been evolved. In the Stockholm Exhibition of this year (1897), Messrs. L. H. Hagen & Co., of Christiania, exhibited some well-made runner-skates of a superior type, made of ash, of narrow blade-like form, very long, produced considerably beyond the toe and heel of the boot (fig. 5), the forward end slightly curved upwards. The lower edge is overlaid with a protecting strip of hard iron or steel, fixed by screws, just as in the Thronhjelm examples described. Sufficiently wide support for the sole of the boot is supplied by two metal plates, a rectangular one for the ball of the foot, and a circular

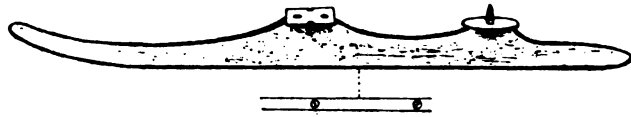


Fig. 5.—Improved form of Norwegian Runner-Skate.
Scale $\frac{1}{8}$ linear.

disc furnished with a screw for fixing to the heel. These improved *snöskridsko* (I am indebted to Dr. Fowler for their name) are doubtless excellent for hard snow surfaces; and, possibly, when new might admit of a certain degree of side stroke on ice; but this could only be ephemeral, as the edges would wear very soon, and cease to grip the ice. The possibility that, in these narrow blade-like wooden runner-skates, we may have the intermediate type between the ruder and more primitive forms and the true blade-skates, suggests itself; and one may imagine the transition to the latter being caused by the substitution of an all-steel blade for a merely steel-shod wooden blade, especially as many of the earlier blade-skates were furnished with very broad blades with wide friction surfaces. But the form of the early wood-and-steel blade skates seems hardly to support this view; and it is perhaps safer to regard this type as the highest development of the iron-shod wooden runner-skate, which has borrowed some features from later blade-skates. It is perhaps rather a hybrid between two divergent types than a link in the general phylogenetic series.

In spite of these improved forms of runner-skates, the old type made of horse and ox-bones has managed to persist in several parts of Europe, into quite recent times. C. Roach Smith,¹ in describing some ancient "bone-skates" found at Moorfields, adds, "I have been informed that they were not entirely superseded by the steel skates in London at the latter part of the last century." I am informed by Professor H. A. Miers that bone-skates were in common use in Birmingham about the year 1881, when he saw them, and may be so still. They were tied on to the feet. In Norway and Sweden their use has but recently died out, if, indeed, it has yet ceased altogether. Hylten Cavalius² figures a pair of modern bone-skates from Wärend, and tells us that "At Christmas, when the ice was smooth, the people traversed it on bone-skates

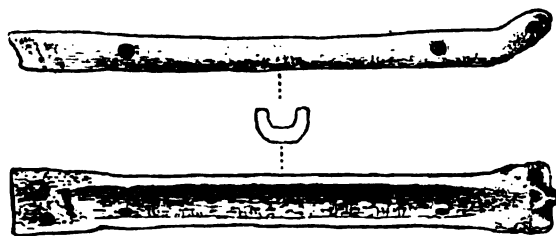


Fig 6.—Modern bone Runner-Skates, Finland.

Scale $\frac{1}{2}$ linear.

(*is-läggor*), a pair of split leg-bones polished on the underside. Standing upon these they pushed themselves forward with a steel-shod staff, called *is-brodd* or *brodda-käpp*. Bone-skates have been in use in Wärend from the earliest times down to a generation ago." Dr. Stolpe has told me of their very recent use in Sweden, and Dr. Hildebrandt³ also refers to their survival into modern times. Recent specimens of *isläggor* from Vato parish in Uppland, transversely perforated as in the Icelandic examples, are preserved in the Northern Museum at Stockholm. In Finland, too, precisely similar horse-bone runner-skates (*bein läggor*) were till very recently in use, especially near Åbo. Specimens from Korpo and Houtskär are in the Ethnographical Museum at Helsingfors (see fig. 6, from a sketch which the Curator kindly allowed me to make).

¹ *Collectanea Antiqua*, 1848, I., p. 169.

² *Wärend och Wirdarne*, 1864, p. 464.

³ *Zeitschrift für Ethnologie*, III., 1870, p. 103.

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They also were used with the assistance of an iron-pointed staff. I do not know of recent cases of the use of deer-bones for this purpose; but Olaus Magnus, in his famous work on the Northern Countries, published in 1555 (p. 42), mentions their being used in his day, well polished and greased; and the metacarpals or metatarsals of the elk would be quite serviceable. Those of the red-deer or reindeer would be somewhat too narrow and too slight to be very effective. In Iceland, however, sheep-bones are said to have been used, and these would have been of still slighter form.

In Germany, the use of bone runner-skates dies hard, as is shown by modern instances from Wiepersdorf, near Yüterbogk, mentioned by Herr Herm Grimm.¹ These, of horse metatarsals, were still used at the time by the young people on the frozen lakes of the locality. The writer mentions that a nail driven in served for the fastening of the string. In like manner, most of the old London skates seem to have had a peg or staple driven into the end for the same purpose. Herr Koenig² also mentions the similar use of bones, *knockenschlittschue*, in recent times at Yüterbogk. Herr Treichel³ cites modern instances in Bavaria where the pastime has been much in vogue on the Schliersee.

An interesting account of modern *schlittknochen* in Silesia has been given by Dr. Bruckner,⁴ who describes these as the only kind of skates used in his youth at his native place near Liegnitz. These were the leg-bones of horses, cleaned with the pocket-knife, and then ground flat on the under surface on a mill-stone, an operation which he, as the son of the miller, usually performed. Often the bones were bored at one end, not for providing a means of fastening them to the feet, for they were not *fastened* on, but merely for convenience in carrying them on a string. This account is of importance, as shewing that the flattening of the under surface of the bones, often so very marked in the ancient ones, was, often at any rate, intentionally produced as part of the preparation of the bones for use, and was not necessarily the result of long use upon the ice. This tallies well with the appearance of the ground down surfaces of many ancient bone runner-skates. Further, it also shows us that the perforations which are so usually present, were not necessarily for purposes of attachment, as

¹ *Zeit f. Ethnol.* IV., Verhandlungen, p. 3, 1871.

² *Ib.* IV., p. 43.

³ *Ib.* XIX., p. 83, 1887.

⁴ *Zeit. f. Ethnol.* VI., Verhandlungen, p. 42, 1871.

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is commonly supposed, and that unperforated bones were perfectly capable of having been used.

Dr. F. Von Luschan¹ mentions the recent use of metatarsals and metacarpals of horses and oxen as runner-skates in Transylvania (Siebenburgen) in East Austria, as described by Dr. Heinrich Kraus, from personal recollections of them in his young days. The bones were collected by the children, and trimmed down with an axe, and afterwards carefully ground smooth. An iron-shod staff was used to push the wearer along.

I should be very glad to hear of any other localities where these primitive methods have continued in use into modern times.

I reserve for a future communication some notes on the use of bones as runners for sledges, as space does not admit of their being brought into this article.

HENRY BALFOUR.

*Pitt Rivers Museum,
Oxford.*

¹ *Mitt d. Anthropol. Gesellschaft in Wien*, VI., 1876, p. 145, pl. I., fig. 3.

Beer and Labour Tallies.

IN continuation of my previous articles on "Hop Tallies" and "French Bakers' Tallies," which have appeared in the *Reliquary*, I now propose giving a short description of some particularly interesting tallies which I have recently obtained, connected with other trades. I would first mention, however, that I got through a friend, a baker's tally from Starbroeck, in the Netherlands, which is worthy of notice ; because, although formed of a portion of the branch of tree (hazel), like those already described from Pont Aven in France, the bark has been carefully trimmed off, thus making the tally a sort of connecting link between the French examples and the English planed wood hop tallies. The baker in question informed my friend that tallies were no more used, and the specimen I obtained was one which was found by accident among some lumber in a cupboard. Tallies are such handy things for lighting the fire with, that it is a wonder we find any left at all, except of course in such places where the use of them still survives.

In my attempt to put on record all I can gather respecting this subject, I shall be glad of any suggestions which the readers of the *Reliquary* may make as to obtaining any further information, however scanty.

Fig. 1 represents a tally which was sent to me from Berlin, where it is used in the breweries. It is $9\frac{1}{2}$ ins. long, $2\frac{1}{2}$ ins. wide, and $\frac{5}{8}$ in. in thickness, and is made of pear wood.

The two portions of the tally are exactly alike, so that the projecting part of each half fits into a corresponding slot also cut in both halves.

It is a remarkably well made piece of carpentry and curiously enough bears the name and address of the brewery whence it came, in violet ink, done with an up-to-date India-rubber stamp. This is linking the past with the present with a vengeance. I am informed by my friend at Berlin that the way in which this tally is used is as follows:—

When the brewery sends out casks or jars of ale, as the case may be, to one of its customers, it seems to be the usage to send

more than may be required, but with the consignment is sent a tally cut with the same number of notches (across both halves) as there are casks or jars of beer. The landlord, in the case of the tally figured, retains all but three casks of the consignment, and so he blackens all the notches but three, and then gives the carman half the tally to take back to the brewery.

This is very effective in every way: the carman is responsible to the brewery for three casks—there being three clean notches on the tally—and the publican is indebted to the brewery for all the blackened notches, which neither he nor the brewery people can tamper with without the fraud being shown on the face of it.

We now come to labour tallies, and I find that in them we have two methods existing: the ordinary split stick, indicative of a contract between two or more individuals; and the simple notched stick, which is really little more than a memorandum of work done and not in any way a proof of the indebtedness of a second or third party.

Fig. 2 represents a very remarkable triple tally from Vienna, used in the winter in connection with clearing the streets from snow, after the heavy storms that city so frequently experiences.

It is 12 ins. long, $1\frac{1}{2}$ ins. wide, and $\frac{7}{8}$ in. in thickness, and is made of pine wood. The curious feature of this tally is that it is in three parts, of different lengths, and the "mortise and tenon" arrangement is more intricate than in any other tally I have yet seen, as is well shown in the illustration. The local name of this apparatus is "Robisch," and I understand that the triple arrangement came into vogue in the year 1874, before which they were merely double ones like a hop or baker's tally.

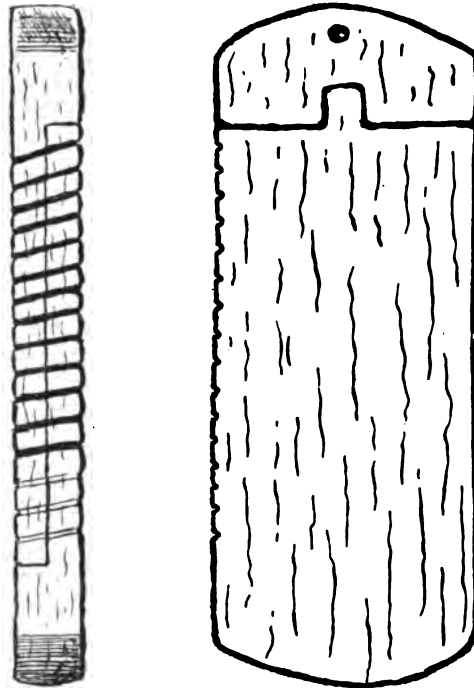


Fig. 1.—Brewery Tally, Berlin.

The method of using the tally is as follows, according to my correspondent:—The largest portion is kept by the Town Controller—no doubt an officer corresponding to that of our Town Clerk—the next part is retained by the contractor, and the third by the driver or carman. It would appear that the Corporation, as we should term it, makes a contract with the van owner, but that apart from this, they pay the actual labourer or van driver

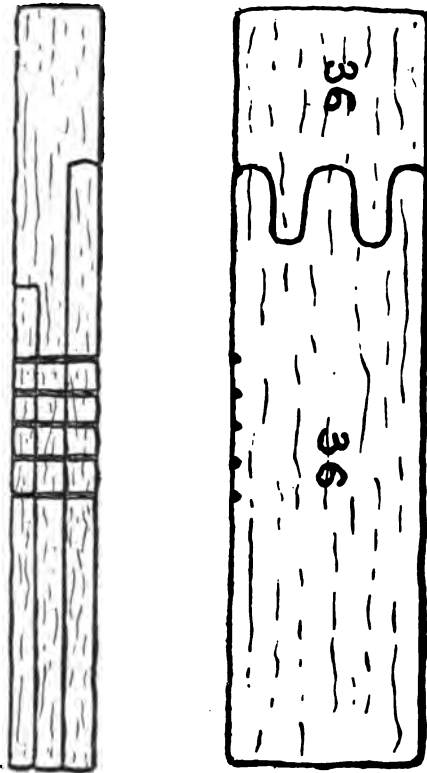


Fig. 2.—Labour Tally, Vienna.

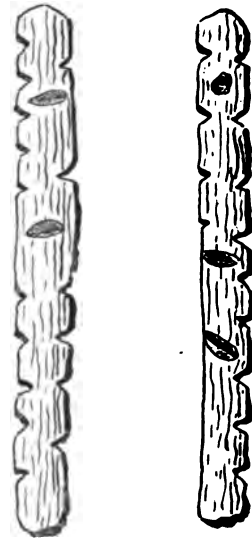


Fig. 3.—Labour Tally, Scotland.
Scale $\frac{1}{2}$ linear.

separately; so that what happens is this—the contractor sees what the labourer does; and cuts notches in both their parts of the tally to represent the days' work. He then gives the labourer his own part, takes the other to the office of the Town Controller, and from his own cuts corresponding notches in the third part of the tally. When the labourer comes to the office to be paid for his share of the work, his portion is found to tally with the Town Clerk's (if in order), and of course he is paid accordingly. This

is apparently a somewhat roundabout way of doing things, but it is very safe for all that.

The next example, fig. 3, is the first I have to record of the simple or memorandum tally. It comes from Inverness-shire in Scotland, and is actually still in use.

I was one day talking to a Scotch friend about my tallies, and he told me he had seen them in use by the labourers who cut the cereals. I then obtained the address of a resident who might assist me, and after some correspondence my friend sent me the two examples figured.

The notches cut on the edge of the tally represent days, and those cut on the flat surface stand for half-days, whilst the rough hole, made with the point of a knife, is said to equal an hour's work.

My friend remembers the little village stores using tallies in connection with their trade transactions, but none of these appear to have survived.

I have already gathered many notes in connection with these memo. tallies, which I hope will prove of sufficient interest to form matter for another contribution to the *Reliquary*.

Croydon.

EDWARD LOVETT.

Notes on Archæology and Kindred Subjects.

SUNDIAL AT LELANT CHURCH, CORNWALL.

LELANT CHURCH is prettily situated among the sand banks on the southern shore of St. Ives Bay. It is about one mile west of Lelant Railway Station, on the branch line from St. Erth to St. Ives. Most of the fabric is Perpendicular, of the usual Cornish style, but there are indications of both Norman and Early English work still remaining.

The sundial is fixed over the doorway of the south porch, and, as will be shown, is a very interesting example. The accompanying illustrations are taken from a tracing of a rubbing, reduced to a scale of one-fourth of its actual size. The dial is of copper, and it was probably set up in the early part of the eighteenth century. In shape, the lower portion is almost a square; there is a semi-circular top, but of less diameter than the part below, thus leaving a shoulder on either side. A scalloped border runs completely round the edge, and the little semi-circles within are pierced.

The principal feature is the gnomon-bracket of pierced metal, on which is represented a figure standing on a horizontal bar, curved upwards and inwards at the outer end. The figure, which is symbolical of Time and Death, consists of a crowned skeleton, holding in his right hand a dart (the lower portion of which, although shown, is now missing), and in the left, an hour glass (fig. 2). His vertebræ!, features, parts of the crown, and sides of the hour-glass are pierced; the markings on the dial, including the numerals, are formed by incised and sunk lines, while the semi-circular line against which the radiating lines of the hours are stopped, appears to be formed of some white pigment. If there ever was a motto on this dial, all traces of it have disappeared.

Figures of the kind just described are very common in Cornwall, and may be seen by scores on the slate tombstones of the last century. Certain varieties in the skeletons' weapons may be noticed. On one at Linkinhorne, for instance, his left hand rests on a spade, and his right grasps a dart, a very suggestive hint that one's time will be up sooner or later, and he is ready to give the *coup de grâce* at the earliest opportunity. On

the same stone is another little skeleton. He holds an hour-glass in the right hand, whilst his left supports a scythe, which, to make things

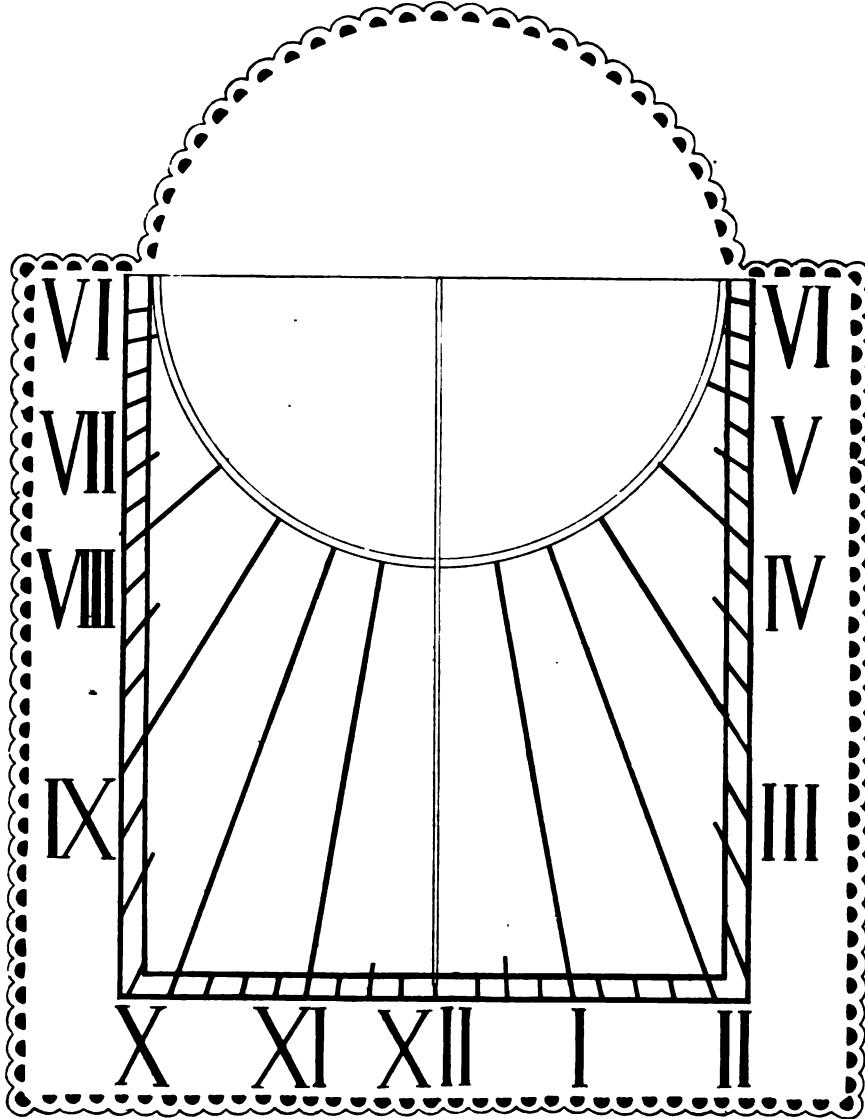


Fig. 1.—Sundial at Lelant.

Scale $\frac{1}{4}$ linear.

look as unpleasant as possible, has a very long blade, out of all proportion, passing over his head. It is in true elevation, so matters are not softened down for us by a little foreshortening in perspective. Before

leaving this monument it may be worth while giving the inscription, if only for the sake of the epitaph.

“Near this Place lyeth the
Body of Katharine Nicolls
Who was Buried the 26 day
of May 1742 : Aged 70 years

Also Here lyeth the body
of Joan Mullis who was
Buried the 13th day of July
1744 : Aged 19 years

Here we lie without the wall,
Twas full within they made a brawl :
Here we lie no Rent to pay,
And yet we lye so warm as they.
Cut by Daniel Gumb.”

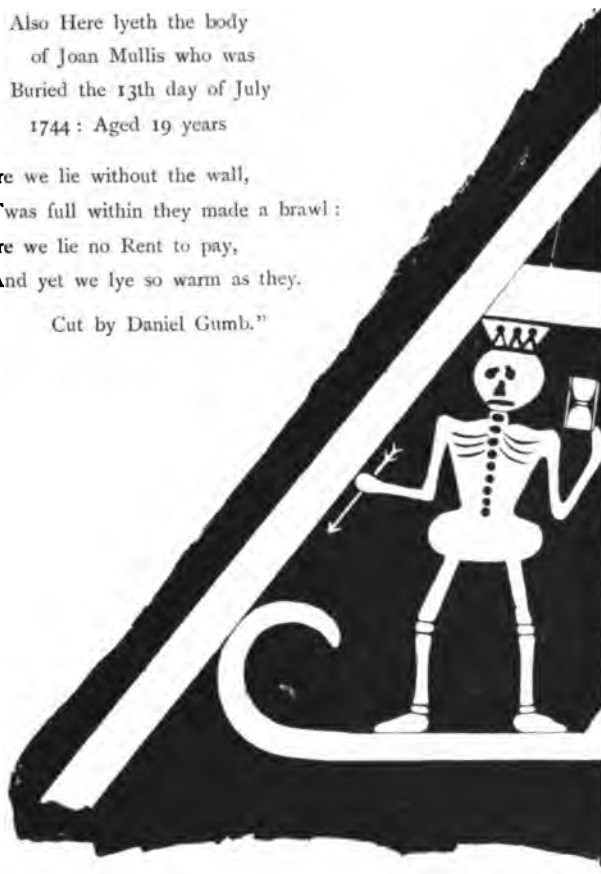


Fig. 2.—Gnomon of Sundial at Lelant, with figure of Death.
Scale $\frac{1}{4}$ linear.

This is the Daniel Gumb of hut dwelling fame, whose residence, near the Cheese Wring, was visited by the Cambrian Archæological Association at their Launceston Meeting in 1896, and was subsequently described in their *Journal*.

It should be mentioned that between the two little skeletons on the top of the stone is carved a skull, round which is the motto “MEMENTO MORI.”

In the next illustration (fig. 3) the skeleton's hips are covered with a slashed garment of some kind. This example is from St. Breock, and is dated 1761; the treatment of this part of the body, or rather bones, is by no means uncommon. He will be seen grasping with both hands his instrument of office.

There is a great mixture of the droll and morbid in this class of work, though doubtless when executed, nothing funny was intended.



Fig. 3.—Figure of Death at St. Breock.
Scale $\frac{1}{2}$ linear.

Amongst other cheerful subjects on the tombstones there are skulls, either with or without the cross-bones, pierced and bleeding hearts, while scythes, sickles, hour-glasses, and cherubs are very plentiful.

Works on Sundials do not appear to be very numerous, and perhaps Mrs. Alfred Gatty's *Book of Sundials* (1872) is the most complete at present issued.

The following mottoes on Sundials relating to Death, with the translations, are taken from her book :—

At Graglia in Piedmont (p. 1)—

“A me tocca poi la sorte
Di seguirti fino a morte.”

(My fate is to follow you to death.)

In Conway churchyard (p. 22)—

“Disce bene vivere et mori.”
(Learn to live and die well.)

(p. 62)—

“Memento mori.”
(Remember you have to die.)

At Kiplin (p. 64), and also at Derwent, Derbyshire—

“Mors de die accelerat.”
(Death hastens on day by day.)

And lastly, the punning example in Walgrave Churchyard, Northamptonshire (p. 133)—

“We shall die all.”

The “Strand Magazine” for June, 1892, and September, 1893, contain interesting and well illustrated articles on Sundials by Mr. Warrington Hogg, the examples being taken, in all but a few instances, from Great Britain.

In neither of these works, however, are any of the gnomons ornamented, nor has the writer been able to find any similar instance.

It is therefore probable that the Lelant sundial in this particular feature may claim to be unique.

ARTHUR G. LANGDON.

IRISH RUSHLIGHT CANDLESTICKS.

IN some parts of Co. Meath the old rushlight candlesticks still continue to be used as candlesticks, the rushlights themselves being no longer made.

These old candlesticks are of two varieties, viz., those intended to



Fig. 1.—Rushlight Candlestick.
Height 2 ft. 8 ins.

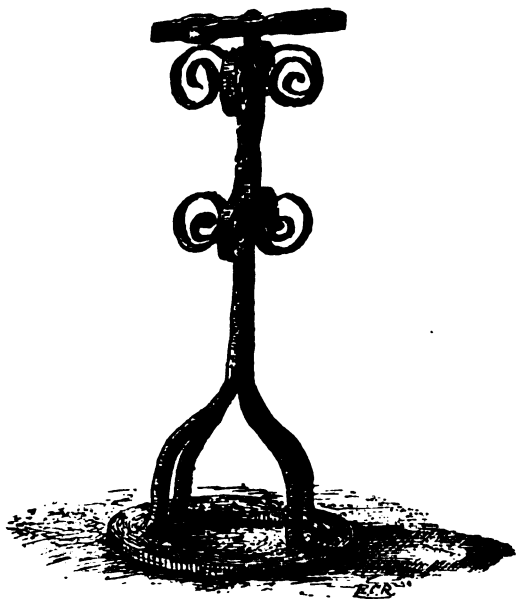


Fig. 2.—Rushlight Candlestick.
Height 9½ ins.

stand on the floor, and those to stand on the table. Fig. 1 is an example of the former, and is of primitive make, its base being a short piece of the outside of a larch tree, from which the bark has been removed. The upright is of ash, and probably at one time formed part of the handle of a hayfork. Many years' exposure to turf-smoke, dirt, and grease have made it of a rich mahogany tint.

The ironwork of this example is also extremely rude, its nature can be understood from the illustration (fig. 1), where it will be noticed that the

power causing the jaws to close so as to grip the rushlight is that of gravity. The socket at the end of the bent arm is for holding a candle, should the owner be a man of sufficient substance to afford one.

I have been told that the rushlights which were made by passing a partly peeled rush two or three times through melted grease, contained in an iron vessel, called a "grisset," which resembled in shape a canoe pointed at both ends, were burned in a horizontal position, and required constant snuffing, an operation usually performed with finger and thumb in lieu of snuffers.

A good many of these floor candlesticks are at present in use.

The rushlight candlestick represented in fig. 2 is made of iron, and shows a decided advance on the other, both in its ornamentation and in the method used for holding either rushlight or candle, viz., a spring which keeps the jaws on the left side (see illustration) pressed together. The whole pincers-like device forming the top of this candlestick can turn about the pivot at its centre, a simple and convenient arrangement.

This is the only table candlestick I have been able to hear of, although I have been constantly enquiring for them for some time past. It would seem that while the table candlesticks have almost disappeared, the floor variety is still used by many people.

E. CROFTON ROTHERAM.

ANCIENT KILN IN WHARFEDALE.

A FEW months ago, while levelling a piece of ground near the entrance to Colonel Dawson's newly-erected mansion at Hartlington Burnsall, in Upper Wharfedale, the workmen came upon a mass of rude masonry, the existence of which was unknown to the "oldest inhabitant." The plot of ground is triangular in shape, and lies close to the highroad leading to Burnsall from Appletreewick—a charming neighbourhood, threaded by the river Wharfe, which at no point along its course from source to sea passes through more delightful scenery. The plot of ground in question had formed a sort of "no-man's-land," although claim was laid to it by the Township authorities, and in consequence it had become a place for depositing rubbish for ages past. To such an extent had this gone on, and for a period the beginning of which the oldest inhabitant had no knowledge, that some eight or nine feet of excavation was necessitated before the required level was obtained. The result was the unbaring of a quantity of stonework, as shown in the accompanying photo-sketch, taken during the past few months.

The ground plan of the stonework covers about 15 ft. in length by about 9 ft. in width. It is upon slightly falling ground, the trend being from north to south. As exposed to view, it represents a walled enclosure on three sides, leaving an aperture resembling the mouth of a flue or furnace quite open on the fourth side, viz., that towards the south.

The height of the walling may be judged from the photograph, but how much higher it may have been at some time is matter for conjecture. Conclusive evidence is furnished of the fact that the place was used for a kiln of some kind, by the appearance presented by the opening towards the south, which is built round with stone calcined throughout. When first disclosed, this opening was choked with sooty matter resembling wood ashes and other evidences of the action of fire. Immediately above this fire-place or stoke-hole was (and still remains) a circular floor, in segments, composed of slabs of millstone grit, originally about ten or twelve inches in thickness, but reduced to six or eight inches by the great heat to which the floor has been subjected. This floor is brought



Fig. 1.—Ancient Kiln at Hartlington, Yorkshire.

well to view in the photograph. A circular hole about five inches in diameter appears in the centre of the floor, which at this point is worn much thinner than the outer edges by reason of the great heat to which reference has been already made. The remainder of the space within the walled enclosure is flagged with slabs of stone of unequal shapes, and passing underneath them is the main flue, direct from the firing place, and branching off to right and left. It is worth noting that when these flues were first exposed by lifting their stone coverings, they were also choked up by sooty matter resembling wood ashes.

The question remains, for what purpose was this primitive kiln originally used? That it was a kiln used for some purpose there cannot be a

shadow of a doubt. That it ranks among the earliest known in this locality is also beyond question. Lead abounds in the locality, but not the slightest trace of lead, slag, or flux has been found among the material excavated on the spot. May it have been a pottery kiln? and, if so, to what period is it assignable? So far as construction is an indication, it is distinctly in favour of that assumption, as a glance at the accompanying sketch, copied from Artis's "*Durabriviæ*," testifies. Mr. Artis was fortunate in unearthing several potters' kilns of the Roman period, especially one at Caistor, Northampton, and although the description he gives of it does not altogether tally with the details of the one now under consideration, the similarity is, to say the least, remarkable. The kiln proper, with its dome-shaped roof, has gone, but the flat circular floor on which the earthenware was set to be baked is preserved almost entire. Its very arrangement in segments, as in the Caistor kiln, is equally remarkable, while the aperture for firing the kiln is as like as need be.



Fig. 2.—Roman Pottery Kiln at Caistor, Northamptonshire.

The presence of the Roman cohorts in the immediate neighbourhood of Hartlington has long been determined. Ilkley, the *Olicana* of the Romans, is but a few miles lower down Wharfedale. It is generally agreed that a Roman road went up the dale to Bainbridge (*Bracchium*) in Wensleydale, and Roman coins have been found at Appletreewick hard by.

These descriptive remarks are made with all deference to authorities on kilns, pottery or otherwise, but the subject of them still remains exposed to view, should any reader of the *Reliquary* desire to continue the discussion.

W. CUDWORTH.

Bradford, Aug., 1897.

NOTE ON EASTERTON OF ROSEISLE.

RECENT researches made at Easterton of Roseisle,¹ Elginshire, appear to both myself and Mr. Dawson, the tenant, to prove that the remains found there belong to two distinct periods of time :—

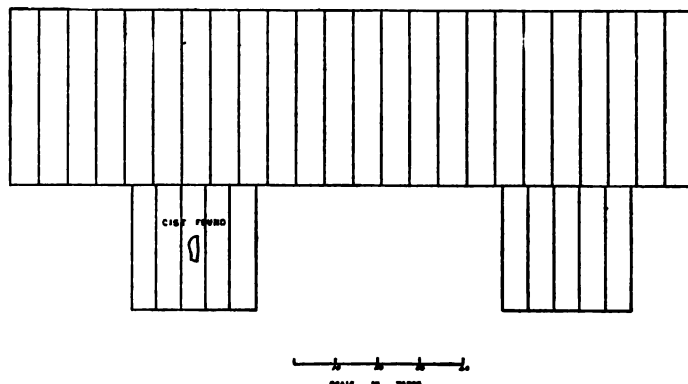
1st.—The burial cists, of which four have been got altogether; the hearths, and the symbol stone, with the rudest stone weapons and early pottery belong to the earliest period.

¹ See *Reliquary*, vol. ii., p. 39.

2nd.—The skeletons, the granary at Starwood, and the wooden dwellings or platforms, together with the finer arrow-heads and polished stone weapons, perhaps belong to the later period. As to which of the periods the pottery pits belong, I should not like to hazard an opinion.

How far these periods were apart I can hardly even attempt to estimate, but the interval had been no doubt considerable. The proof of these statements rests on the discovery of wooden remains of a building of enormous size. It was 166 yards in length, by 40 yards wide. Near this were two other large erections. I may state that the way this enormous mass of burnt remains was discovered, was owing to the long dry spring and early summer of this year, accompanied by westerly gales of great power, which blew the sand in immense quantities off the field, so as to block up the roads.

On digging below the charcoal and burnt stuff, a cist was found. This cist, over which a natural soil had possibly grown before the wooden



Ground Plan of Wooden Erection at Easterton of Roseisle, Elginshire,
and Cist found below it.

dwellings were erected, is the proof I refer to that the cists and the buildings belonged to two different periods. The builders of this wooden dwelling could not know of this cist which was below it. Mr. Dawson and I are both quite agreed on this point. In the cist, which measured 4 feet by 2 feet, and contained small pieces of bones, were several flints, also various kinds of smooth artificial hammer stones, and one round ball of polished stone, 1 inch diameter.

The four cists found at Easterton are all the same in this respect, that they are rudely paved below; otherwise the size of the stones differ. The dwellers in the wooden buildings probably disposed of their dead in a different manner. Remains also of a different and superior style of pottery were got on the level of the platforms. The pottery was red, made of pure clay, well-burnt, and had been glazed. A short way

off, also on the same level, is a kitchen midden of shells and bits of bone, and sundry other remains, all much decayed and worn. The shells are mostly buckies, a few limpets, and cockles—no mussel shells have been found. The cockle is a lover of fresher water than the mussel, and exists most perfectly at the mouths of rivers. In the long ago days it is likely that the river Findhorn flowed into the Loch of Spynie at this place. It probably ran in the long hollow between Forres and Easterton, by Milton of Brodie, and at times it must have expanded into lochs. I have heard of a tradition, and old fishermen still record it, that this was the case; and it is likely, as river-worn stones are to be found along the hollow. They are not sea-worn stones; the difference between the two is considerable.

The wooden erections at Easterton appear to me to have been something similar to those in Ireland, and had been built on trees or logs laid level along the ground. We found no piles nor any appearance of them, but merely the long lines of charcoal and small pieces of burnt wood. A model of these Irish buildings is preserved in the Museum of the Royal Irish Academy. Sir C. Wilde says of these—"The framework was composed of upright posts, horizontal sleepers, mortices at the angles, the end of each upright post being inserted into the lower sleeper of the frame, and fastened by a large block of wood or forelock." Prof. Boyd Dawkins says,¹—"The mortices were roughly made with a blunt instrument, the wood being bruised rather than cut; and, oddly enough, a stone celt found in the house, according to Captain Mudge, corresponded exactly with the cuts of the tool used in forming the mortices and grooves; the logs had been cut with a larger instrument, also of stone." We found among the charcoal a stone 9 ins. long by 6 ins. broad, with a fine edge on it, which may very possibly have been a wedge for splitting wooden logs.

Whether these wooden buildings at Easterton were at all like the Irish ones it is impossible to say, except by referring to the granary found at Starwood, but a good many worked flints were found on the spot where they stood, one a flint saw, and a lot of scrapers, etc., while the burnt remains over the corn granary at Easterton certainly show that they were floored over like the Irish Neolithic dwellings.

There is little further to add, but these few remarks may be of interest to those who have read my former papers on this subject. Why wooden dwellings were erected high above the level of older hearths and cists can only be explained if we suppose that the Loch of Spynie became fuller and the water rose to a higher level as beaches were formed between it and the sea, while the rivers still poured into the loch the same volume of water. This is the only explanation I can give of the apparent fact that the loch rose on the land as the years rolled on.

¹ *Early Man in Britain*, p. 26.

DUFFUS KIRK IN MORAY.

WHAT the date of the erection of the Kirk of Duffus may have been is very uncertain. That there was a chapel there as early as 1100 seems clearly proved, but whether any part of the present building is of that age is doubtful. The roofless walls stand in a very old burying ground, and in front of the church is a cross, probably of the fourteenth century. It is, however, too much worn by time to give it an exact date. The perfect and singularly beautiful porch of St. Peter belongs to the early part of the thirteenth century, but within it is a circular arch, which may be much older. We know from a note on the margin of the oldest

chartulary of the diocese, supposed to be in the writing of Bishop Alexander Stuart, that "Friskin was buried in the chapel of St. Laurence, in the parish church of Duffus. He was the grandson of the blessed Hugh, Lord of Duffus, and founder of the same, and son of Walter of Moray. Friskin was buried in the Chapel of St. Laurence in Duffus, which he himself founded and endowed with his lands of Dalvey in Strathspey, and Duffus, as is evident 'Pray for his soul.'"

The Hugh referred to in the foregoing was dead in 1226, and Andrew, a son of the family, was parson of Duffus in 1209. Hugh was buried, "near the altar of St. Catherine in the kirk of Duffus."



Fig. 1.—Ancient Cross at Duffus Kirk.

The inside walls of St. Peter's porch are of great interest, as they are deeply scored with lines and cuts where arrows and other weapons have been sharpened, probably for shooting matches after Divine Service, but the beauty of the arch itself, with its ornamental bordering, is singularly graceful for the period.

The *Survey of Moray*, p. 123, says: "The name Duffus, signifying *black water*, carries the imagination back to that early state of society when this flat country was an uncultivated forest, almost everywhere deformed by gloomy black pools of stagnant water." It was once overflowed by the Loch of Spynie, which at this early period was an arm of the sea.

The present walls are very mixed, and belong to all periods down to

the eighteenth century. The church was remodelled and enlarged at different times, but the beautiful porch remains entire as it was built. Rhind in his *Sketches of Moray*, says: "This beautiful fragment is probably the oldest relic of ecclesiastical architecture in the province." I doubt this very much; it is probably not so old as a part of Elgin Cathedral, and the church of Birnie is very much older, probably one hundred and thirty years. The circular arch of Birnie belongs at least to a date not later than 1100.



Fig. 2.—Porch of Duffus Kirk in Moray.

Still, with all its varied styles of masonry, the ruins of the church of Duffus are very interesting and extremely picturesque. It is surrounded by lovely old trees, and sheltered from the storms of the Moray Firth by rising grounds, and it is well worthy of a visit by the student of architectural beauties. It is to be regretted that it was unroofed and left to decay, for the walls are still strong, and might have served for the worship of God for many years to come.

HUGH W. YOUNG, F.S.A. Scot.

PRE-NORMAN CROSS-SHAFT AT NUNNYKIRK, NORTHUMBERLAND.

MR. MABERLY PHILLIPS, F.S.A., read a paper before the Society of Antiquaries of Newcastle-upon-Tyne on the 25th of August, 1897, upon "An Unrecorded Saxon Stone at Nunykirk, in the grounds of William

Orde, Esq." This paper will be published in the *Archæologia Æliana*. The following abstract of the paper appeared in the *Proceedings of the Society* (vol. 8, p. 84).



Front.



Right side.

Pre-Norman Cross-shaft at Nunnykirk, Northumberland.

Scale $\frac{1}{12}$ linear.

(From a photograph by Walter S. Corder, Esq.)

"Mr. Phillips stated that his attention had been directed to an old stone at Nunnykirk. As he could find no record of it, he took an early opportunity of visiting Nunnykirk, when Mrs. Orde showed him the stone, which was standing amongst some ferns, and informed him that some forty years ago the late proprietor pulled down a very old cottage into which the stone in question had been built. When the cottage was demolished the stone

was placed in a corner of the stack yard, whence Mrs. Orde had it removed to its present position about eighteen months ago. The stone stood between three and four feet above the ground. It is beautifully carved on all four sides with vine scrolls. On the principal face the field is divided into two panels; in the upper, two birds are shown nibbling at



Back.



Left side.

Pre-Norman Cross-shaft at Nunnykirk, Northumberland.

Scale $\frac{1}{2}$ linear.

(From a photograph by Walter S. Corder, Esq.)

fruit; in the lower, two quadrupeds are similarly engaged. Rubbings of the stone were taken and shown to Canon Greenwell, who stated that it was evidently the shaft of a pre-Conquest cross of early date, probably of the eighth, possibly of the seventh, century. He considered it to be an exceptionally fine illustration of 'Hexham work.' Mr. Phillips

went on to show some characteristics of the stone that resembled the work upon the noted crosses of Ruthwell and Bewcastle. It was most difficult to account for the presence of such a monument at Nunnykirk. The writer stated that an ecclesiastical house had existed at Nunnykirk from soon after the founding of Newminster in 1138 until the Dissolution of the Monasteries, but the stone could have no connection with these events, as it was chiselled some centuries before Newminster was founded. Mr. Phillips threw out a suggestion of the possibility of the name Nunnykirk being taken literally, and of there having been some ecclesiastical settlement at Nunnykirk in very early times. He expressed a hope that now the matter was brought to their notice someone better versed in the subject would do justice to the stone and its origin. Rubbings of the shaft were shown, Mr. Walter Corder much assisting by exhibiting some excellent photographs that he had taken.

"On the motion of Mr. Heslop, seconded by Mr. Welford, the special thanks of the Society were voted to Mr. Phillips for bringing the stone under the notice of the Society, and to Mr. Corder for photographing it."

On the 3rd of November, 1897, the following letter was published in the *Newcastle Daily Chronicle* :—

"SIR,—At the August meeting of the Newcastle Society of Antiquaries, Mr. Maberly Phillips endeavoured to bring into the notice it deserves the extremely artistic cross-shaft of about A.D. 700 which he practically discovered in the grounds of Nunnykirk. No one, however, then present appears to have had any suggestion to offer as to the origin of this beautiful fragment.

"The name Nunnykirk, of course, points to the existence there not only of a nun's church, but of a 'nunnykirk' *par excellence*, a nun's church of such pre-eminence as to supersede any other local name. Netherwitton, hard by, implying a correlative, we may reasonably suppose the name superseded to have been Over Witton. At any rate, Nunnykirk was in the manor of Witton, and as 'part of Witton wood' was granted to Newminster Abbey in the twelfth century.

"Now in St. Bede's Ecclesiastical History mention is made of the nunnery of 'Uetadun,' where, after the final return of St. Wilfrid to Hexham, and St. John, of Beverley, to York, the latter bishop, at the request of the Abbess Heriburg, blessed her daughter, the nun Quoenburg, then dangerously ill, who almost immediately recovered. On account of the resemblance of the name and the contiguity to Beverley, 'Uetadun' has very generally been identified with Watton in the East Riding, but Folcard, St. John's subsequent biographer, while careful to locate with precision other incidents of that saint's life in the country round Beverley, miscalls this Betendune, or Yatadini, showing that he did not know where it was. Witton is a much more natural contraction of 'Uetadun' than is Watton; and in fixing English place-names in early history, we must follow the same rules as in fixing Roman ones, and not allow ourselves to be led astray by mere verbal similarities uncorroborated by archæological discoveries on the spot. There is nothing in St. Bede's narrative to prove that 'Uetadun' was in the Diocese of York; indeed, it rather suggests that St. John was engaged temporarily in episcopal work in his old Diocese of Hexham, as he may easily have been during St. Wilfrid's serious illness in A.D. 708.

"To judge from parallel cases, we should certainly expect some allusion in early Northumbrian history to a religious house of the importance that Nunnykirk, with its elaborate cross, must have possessed. May we not, therefore, consider it to have been the 'Uetadun' of St. Bede? If so, the cross-shaft is interesting in connection with the good bishop, another of whose acts of mercy is always recalled in passing Hexham by the spire of St. John Baptist's among the trees at Lee.

"Yours, &c.,

"Langley Castle, Nov. 1st, 1897."

"C. J. BATES."

Nunnykirk is situated near the river Font, nine miles north-west of Morpeth, and six miles south of Rothbury. It is two miles from Ewesley railway station on the branch line from Scots Gap to Rothbury. The inaccessibility of this part of the country may account for such a beautiful specimen of early Northumbrian sculpture having remained unnoticed until quite recently.

It is not usual to find a monument of the pre-Norman period in England entirely decorated with foliage without any admixture of interlaced work, key patterns, or spirals. The scrolls of foliage have a very classical appearance, and approximate much more nearly to the vine, from which most of the Northumbrian foliage was probably evolved, than is generally the case. There is an almost exact counterpart of the beast eating the fruit on the front of the Nunnykirk stone on a cross-shaft at Haversham, in the South of Westmorland, described not long ago in the *Translations of the Cumberland and Westmorland Antiquarian Society* by the Rev. W. S. Calverley, F.S.A. In other respects the work resembles that on the so called Acca's Cross, from Hexham, now in the Durham Cathedral Library. The shape of the Nunnykirk stone is very classical, so much so that it looks more like a Roman Altar than a Christian monument. The division of the shaft by a horizontal moulding decorated with a row of small raised circular bosses is a very exceptional feature, though something of the same kind occurs on the cross at Coychurch in Glamorganshire.

We are indebted to Mr. Walter S. Corder, of North Shields, for kindly allowing us to reproduce his photographs of the faces of the Nunnykirk Cross-shaft.

We most sincerely hope that this remarkable monument will not be allowed to remain exposed any longer to the weather. The proper place for it would be the Newcastle Museum.

Notices of New Publications.

"THE CHURCH BELLS OF BUCKINGHAMSHIRE," by A. H. COCKS, M.A. (London, Jarrold & Sons) 8vo., pp. 760. *The Church Bells of Buckinghamshire* is a worthy successor to the similar works of Dr. Raven and the late Messrs. North, Stahlschmidt, and Lestrange. Mr. Cocks has been careful to follow all the good points of his predecessors in style and arrangement, and to examine even more minutely the lettering of the ancient bells and their ornaments and stamps, observing even the shapes of the wooden blocks on which the stamps were placed for pressure into the clay. His book is really the most perfect work of the kind which has yet appeared; and doubtless this ought to be so, as he had before him

the published results of his colleagues' labours as well as his own investigations.

It is divided, like all similar books, into two main divisions, the

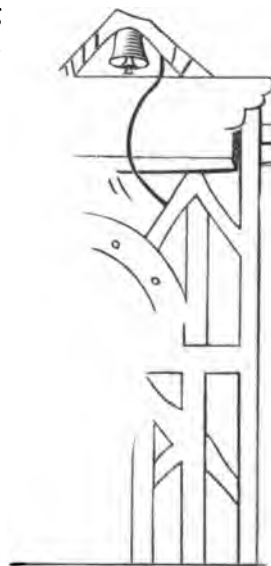


On a Bell at Wingrave, by John Danyell,
c. 1458.

second containing a detailed account of the inscriptions on the bells existing in Buckinghamshire in alphabetical order, with notes on their uses, and extracts from churchwardens' and other accounts relating to them; and the first part being a readable account of the bells, giving histories of the various foundries and founders, and showing their connection with each other. In each part we notice an improvement in the printing. In the narrative, the name of each founder is printed in bold type in an inner margin where the account of his work

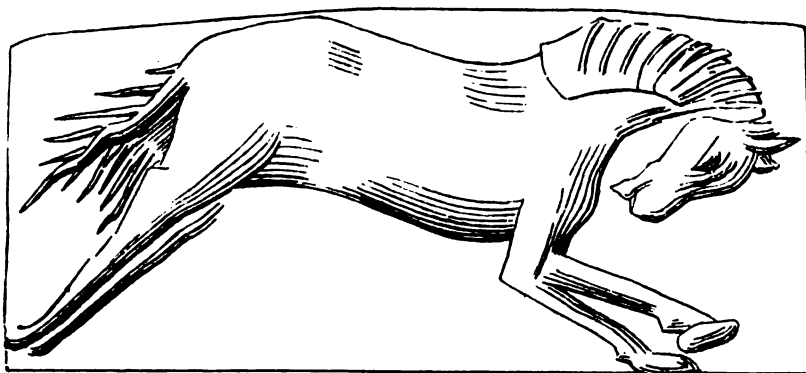
begins; in both the narrative and the inscriptions a number of different types of ancient lettering are used, corresponding to the different styles of alphabets found upon the bells, so that the eye can usually detect at once the approximate date of each ancient bell; and in the inscriptions, each inscription is delineated first, and words are added afterwards describing the various stamps upon the bells. In some books the readability of the inscriptions has been sadly impaired by the insertion in their delineation of a number of figures between brackets referring to the various illustrations in the book.

A vast amount of time and trouble, and money also, must have been expended in the production of the book, and we feel no doubt that the principal motive which urged on the author to accomplish his task was a very estimable one, namely, the pleasure of meeting and surmounting difficulties. All the church towers in the county had to be climbed, dark corners of belfries explored, illegible inscriptions rubbed, moulded and



From a wall-painting (the legend of S. Christopher) formerly in Amersham Church.

deciphered, and then the problem had to be solved of ascertaining the dates and founders of the pre-reformation bells—for these relics of antiquity bear only sacred inscriptions and stops and stamps. Mr. Cocks, of course, had the results of his predecessors' researches to aid him in this task, but he has added very materially to those results and corrected in numerous instances little slips which he found in the works before him. He has also worked out very thoroughly the history of the bell founders of Reading and Wokingham from the middle of the fifteenth



Dragon and Horse on a Bell from the Wokingham Foundry, c. 1380.

century downwards, and sorted out in probable order the bells of their predecessors for nearly a century earlier. This is, indeed, the principal addition to our knowledge of ancient founders which Mr. Cocks has made. He has, however, also routed up a number of notices of two founders named John and George Appowell, who cast bells at Buckingham in the middle of the sixteenth century, a rather dark period in campanology; and by combining the investigations of his predecessors and his own researches, he gives a better account of the old London founders than we have met with in any single book, and a table of the Leicester

founders and the pedigrees of several families of bell founders which have not been published before.

Turning next to points of special interest in the book, we find an account of a bell recently existing at Caversfield, a cast of whose



Border used by James Keene, 1625.

inscription has been fortunately preserved and the date of which can be assigned to the first or second decade of the thirteenth century, the days of John, or the first or second year of his successor, Henry III. It bore the names of one Hugh Gargat and Sibilla, his wife, who can be identified as living at that period. The lettering on this very ancient



Bronze Holy Water Stoup or Mortar, formerly at Olney.

bell, the most ancient, we believe, that has been found in England, is shown on Plate I. of the book. And here we may mention, that we believe the book contains a delineation of every stamp and every capital letter which is found on any ancient bell in the county, besides many

specimens of letters and ornaments of the modern or post-reformation period.

Amongst other noteworthy points in the book, we may specify that it contains a section headed Bibliography, giving an enumeration of published books and accessible records throwing light upon its subjects; an introduction full of useful advice to custodians of bells, on the proper modes of ringing them and preserving them; a glossary of words relating to bells found in old churchwardens' accounts; the wills of many bell-founders not previously published, and extracts from registers relating to them and their families; very copious extracts from churchwardens' accounts; many notes dealing with persons and things incidentally mentioned; and a copious index, in which the names of bell-founders are set in bolder type, and the page on which the full account of each commences is indicated in like manner. Altogether it will be seen that the book is a vast mine of information useful not only to the campanologist and the Buckinghamshire specialist, but also to general archæologists residing in any part of the country.

AMHERST D. TYSEN.

THE ARCHÆOLOGICAL REPORT OF THE EGYPT EXPLORATION FUND FOR 1896-97, published (as usual, without date of issue) at the office of the Fund, 37, Great Russell Street, contains the elements with which previous years have made us familiar: accounts, that is, of the special work of the Fund, and of the general progress of Egyptology. Mr. Grenfell briefly describes the discovery of papyri, which created so great a sensation. With the "Logia" we are all already acquainted; now Mr. Hunt prints the text of a few chapters of the fourth Book of Thucydides. As the new MS. is quite the earliest extant of that author it is highly satisfactory that it triumphantly confirms the traditional text. The corruptions which some rash critics have amused themselves by inventing must, if real, have crept in under the Ptolemies; which we are not disposed to believe. There is every reason to expect that the other papyri will be as interesting as those we already know; indeed, St. Matthew, Paul and Thecla, Sappho and Sophocles are names to conjure with, and they are mentioned in connection with the first volume alone. If ever, then, an undertaking merited the support of students of classical antiquity and early Christian times, it is the Graeco-Roman Branch of the Egypt Exploration Fund. The reports on the general progress of Egyptology are as full as usual. The analysis and review of M. de Morgan's *Recherches sur les Origines de l'Égypte, l'Âge de Pierre et des Métaux* will be useful to all students of pre-historic archæology. The report on Graeco-Roman Egypt contains the welcome announcement [fulfilled since we went to press] that the British Museum Bacchylides will soon see the light. To the list of newly published papyri we may add

one of great interest—a considerable fragment of the “Husbandman” of Menander, which has been edited and ingeniously, if not always convincingly, re-constructed by Prof. Nicole of Geneva.

THE JOURNAL OF THE OXFORD UNIVERSITY BRASS-RUBBING SOCIETY, Vol. 1, No. 1, is tastefully got up, nicely printed, and has some good lithographic illustrations. But it is valueless, if the careless way in which the inscription to Henry Lee is given on p. 17 be typical of the quality of the work. Comparison of this with the photo-lithographic facsimile given with the paper shows that the transcriber has made fifteen inexcusable blunders in copying three short lines of unusually clear black letter!

THE wisest of men commented on the ceaseless production of literature in his own day, but we hardly think that even he could have contemplated the ingenious expedient of making a new book by supplying an old one with altered cover, title-page, and price. Mr. Philip Norman’s “LONDON SIGNS AND INSCRIPTIONS” appeared some five years ago in Mr. Elliot Stock’s “Camden Library,” and was noticed in the *Illustrated Archaeologist*, series i, vol. i, p. 69. Now the same book appears in a new series, the “Antiquary’s Library,” page for page identical with the previous issue. Even the elementary courtesy of permitting the author to revise his work does not seem to have been accorded. From a circular we received recently, we gather that other volumes of the Camden Library are to be treated in the same way: these things ought not so to be.

Prof. B. C. A. WINDLE’S “LIFE IN EARLY BRITAIN” is a handy little introduction to a study of the history of England from Palæolithic times to the Saxon occupation. There is nothing very new either in the letter-press or among the illustrations, but the main facts are reduced to a useful synopsis, and there are good summaries of such subjects as Stonehenge, Silchester, and the Glastonbury lake-dwellings. We must complain that the period between the Romans and the Saxons—in many respects the most difficult portion of the subject—is hardly touched upon, and that Neo-celtic art is not alluded to. It is a pity, too, that carelessness about decimals on p. 32 has produced the absurd statement that the Neanderthal man was 1604 metres, and the Spey (*sic*) skeleton from 1504 to 1540 metres in stature! Apart from these omissions and oversights, the book is a good popular introduction to the subject, and no doubt will be valuable in setting people’s ideas in order about it. If a little of the time wasted in schools on Latin verses and other useless things were devoted to the study of some work such as this, the gain to education would be as great as the gain to archæology.

“AN INTRODUCTION TO FOLK LORE,” by MARIAN ROALFE COX, has deservedly attained its second edition. It is an almost bewildering

collection of facts, brought together and well arranged by an acknowledged mistress of the science, and can be confidently recommended to all desirous of obtaining an insight into its mysteries. It may, however, be questioned whether those who style themselves by the ugly hybrid word "folklorist" are not claiming too wide a sphere in which to theorise. Is it necessary to go back to the talking birds of Sigurd Fafni's bane and their congeners to explain the modern phrase "a little bird told me?" (p. 277). Might not the pretty evasion have occurred to anyone with a moderately poetic temperament who happened to notice a sparrow at the moment of speaking? Again, is it necessary to invoke superstition to explain the natural repugnance to name the dead (p. 205)? Surely in modern instances the reticence is due simply to a desire of avoiding recollections centreing round the name to which the departed friend used to answer. There are one or two slips which we have noticed: It is on the *Aran* Islands that the boys are dressed as girls (p. 159); and a curious point connected with this custom deserves notice which has not, so far as we know, been accorded to it. The boy-stealing bogey must be colour blind at Inismore, because while the girls are dressed in brilliant colours, the boys are contented with coarse drab skirts; whereas on the two smaller islands of the group the boys are as gaily clad as their sisters. The statement (p. 139), "The Parthenon . . . was directed to the rising of the Pleiades on April 30th, B.C. 1530," has recently been corrected by its author to B.C. 2020; in any case the name "Parthenon" has become so closely associated with the later temple of Athene that it would have been well to make the statement differently.

R. A. S. MACALISTER.

"GOLSPIE; CONTRIBUTIONS TO ITS FOLKLORE BY PUPILS OF GOLSPIE SCHOOL" (Collected and edited, with a chapter on "The Place and its Peopling," by E. W. B. NICHOLSON, M.A.). This book is the result of a competition set by Mr. Nicholson to the pupils of Golspie School, in which prizes were offered for the best collection of folk-stories, games, rhymes, etc., current in the district. The idea is not a bad one, if the collector be prepared for a too free play being given to the imagination which is the birthright of most Scottish children; certainly one rhyme at least—the Lewis-Carroll-like nonsense quatrain on p. 231, beginning "I, when I think of what I are," has not the ring of folk-poetry about it. But no doubt the book will be welcomed as a useful contribution to the scientific rag-bag called "folklore." As for Mr. Nicholson's annotations, and his chapter on the place and its peopling, we can only say that they are in keeping with the papers on the Pictish Inscriptions, which won fame for the author.

The photographic plates—by Mr. Dixon, the postmaster of Golspie—are beautiful, and we greatly fear will attract tourists to that charming spot.

If they have that melancholy effect Golspie will not in the long run be grateful to Mr. Nicholson.

MIDDLESEX AND HERTFORDSHIRE NOTES AND QUERIES, a one-and-six-penny quarterly, should be subscribed for by every intelligent inhabitant of both counties. It is the best of all the local "Notes and Queries," which are a striking feature of recent antiquarian activity. In the numbers before us are papers on the "Rolls Chapel" (April, 1896), the destruction of which was one of the most scandalous pieces of Government vandalism ever perpetrated: "Herts. Parish Registers" (Jan., 1897), "Signs of the old houses in the Strand" (*ib.*) "Notable London Houses" (July, 1897), and many other subjects which are or ought to be of interest to the dwellers in the districts concerned.

THE QUARTERLY STATEMENTS OF THE PALESTINE EXPLORATION FUND for July and October, 1896, have reached us, and contain records of a creditable display of activity in this difficult and important field. The ever-fresh subject of the "Date of the Exodus" is treated in both numbers, and there are numerous other articles of interest to those concerned with Biblical and Neo-Palestinian Archæology.

THE PORTFOLIO OF THE MONUMENTAL BRASS SOCIETY maintains a uniform excellence, and should be in the hands of everyone interested in the subject. We venture, however, to make two suggestions: first, that in the case of damaged brasses, the lost portion should be *outlined from the matrix* in *all* cases, and that rubbings offered for reproduction in which this is not done should be refused; secondly, that more attention should be paid to reproducing lost brasses from the Craven Ord, Franks, and other early collections. These would add greatly to the value of the publication, which may be obtained at 2s. 6d. per part from C. T. Davis, Esq., Public Library, Wandsworth.

"A HISTORY OF CAMBRIDGESHIRE," by the Rev. EDWARD CONYBEARE. Cambridgeshire has not yet produced its Dugdale or its Clutterbuck, but Mr. Conybeare's work, though not pretending to rival the laborious compilations of such men as these, is much more generally useful. Mr. Conybeare is well equipped for his work by scholarship and by the accident of his office: he shews himself able to thread his way among the mazes of the mediæval chroniclers with certainty; and he is fortunate in presiding over a parish unusually rich in archæological remains. It is a pity that there is no map either of the county or the town of Cambridge, as much of the matter is rendered barely intelligible to readers unacquainted with the locality by want of such aids. We hope

that these will be supplied in a second edition, and that the unfortunate statement on p. 9, that the Neanderthal man must have been "of huge stature" will be deleted.

R. A. S. MACALISTER.

"THE CERAMICS OF SWANSEA AND NANTGARW," by WILLIAM TURNER (Bemrose & Sons), places before the public for the first time a complete history of the two great potteries of South Wales. Most of our English china factories have been deemed worthy of being described in separate monographs, so that wares of the importance of those made in Glamorgan-shire during the first half of the present century are equally deserving of consideration. Mr. Turner's work comes out at an auspicious moment, for one result of the rapidly increasing wealth of Cardiff and Swansea, owing to the growth of the coal, iron, and copper industries, is that the *nouveaux riches* are beginning to tumble over each other in their anxiety to secure choice specimens of the china of Swansea or Nantgarw. The Cardiff Museum has done well to be first in the field, and has got together the largest existing collection of the productions of these factories. This collection is already of great value, and will become increasingly so as years go on. A standard work such as Mr. Turner has written on the subject will prove of great service in making the business of the forger more difficult, by enlightening the public as to the tests of genuineness. A list of marks is given, but these alone are not of much use, because a large proportion of the ware was sent away to London and elsewhere to be painted. Mr. Robert Drane, who contributes the appendix on "The Mannerisms of the Artists," has, like other people, had to buy his experience in detecting forgeries. He confesses to having paid £8 for a plate, with the proper paste and glaze, marked "Swansea," which turned out subsequently to have been re-fired and painted quite recently. Mr. Drane has thoughtfully deposited the forgeries that have victimised him in the Cardiff Museum as awful warnings. If Mr. Drane had the true instincts of the collector he would have sold them to a friend instead.

Mr. Turner seems inclined to "gush" a little in his preface. He speaks figuratively of publishing a quarto volume of 349 pages as "launching his little literary bark," and he tries to soften the heart of the critic by saying that he humbly hopes the verdict given by "the grand jury of the public will be one of justice tempered with mercy." After this, we will try not to "jump on" him too severely.

Mr. Turner has evidently bestowed a great amount of labour in bringing together all the available historical facts relating to the potteries and the persons connected with them, and has done his best to verify the statements made. It appears to us, however, that the historical portion of the book might have been condensed with considerable advantage. There is everywhere manifest a tendency to become diffuse, and quotations from

authorities are given *in extenso*, where there really is no necessity to do so. By a condensation of the materials, the author would have avoided stating the same piece of information two or three times over in different parts of the book. We do not, however, wish to under-rate the value of the facts ascertained, as they are often of the utmost possible use in fixing the dates of specimens, and thereby the artists who painted the decorations.

Swansea being a name of Scandinavian derivation has a familiar sound to English ears, but it is not so with the uncouth Nantgarw (rough brook), which has always been rendered phonetically by the Saxon as "Nantgarrow." The latter place is a small village of a few hundred inhabitants in the Taff valley, about eight miles from Cardiff. Here in 1811, William Billingsley, of the Royal China Works, Worcester, and Walker, set up a pottery kiln. They went to Swansea in 1814, and returned in 1817. The works were pulled down in 1823. The finest Nantgarw ware thus belongs to the years 1812 to 1817, and 1819; in 1819 Billingsley left for Coalport. That produced by Young and Pardoe, his successors, from 1820 to 1822, is difficult to identify, but is supposed to have been harder than Billingsley's ware. The Cambrian pottery at Swansea dates back as far as 1750, but china was only manufactured there from 1813 to 1823 by the Dillwyns. In 1870 the works were finally closed.

Mr. Turner's book is illustrated by 32 collotype plates of the best typical specimens of Swansea and Nantgarw china, for which we have nothing but unstinted praise. These, coupled with Mr. Drane's acute criticisms on the "mannerisms of the artists," will enable an amateur to become an expert; although, by the way, Mr. Drane does not appear to have a very high opinion of experts, for he quotes the well known story about the three degrees of liars, viz., liars, d—d liars, and experts. Mr. Drane does not agree either with Mr. Whistler's theory that it is necessary for an art critic to be himself an artist. Apropos of this, he observes that "Cats ignorant of analysis know good milk."

Mr. Turner has a chapter on "The Merits and Quality of the Porcelain," but although he gives the opinions of Dr. Lardner, Binns, and others, wisely himself, like Brer Rabbit, "lays low and says nuffin." However, he gives a commercial view of the artistic merit of Nantgarw china by telling us that a dinner service was sold to Mr. Mortlock a few years ago for 500 guineas. We hope that the publication of "The Ceramics of Swansea and Nantgarw" will send the price up.

"STUDIES IN IRISH EPIGRAPHY" by R. A. S. MACALISTER (D. Nutt) is, with the exception of Prof. John Rhys' *Lectures on Welsh Philology*, one of the few books dealing with the abstruse subject of ogam inscriptions which is not pure and unadulterated balderdash. The first essential qualification for

anyone who would attack ogam inscriptions with a reasonable prospect of being able to explain their meaning is an elementary knowledge of the ancient Celtic language, and this is just what nearly every previous writer who has taken up this branch of research has lacked. It is not so long ago that a little yellow book on the ogam inscriptions was published. The learned author of this treatise, who really should have known better, discovered a system as delightfully simple in its application as the results arrived at by its means were astounding. He chopped up the inscriptions into words of one syllable, and then by aid of a Gaelic dictionary found what appeared to him to be the nearest corresponding root. By this process he could, with astonishing facility, cause an inscription to yield any meaning he was desirous of extracting from it, and he proved entirely to his own satisfaction that all the ogam monuments in Scotland were nothing more or less than hearth-stones. In the case of the Golspie cross-slab he actually discovered the name of the Mac Nu, who owed the hearth-stone, and who is represented on the said monument ready to "go for" anyone with a knife if his statement that he is the Mac Nu be disputed. We should not have referred to this except that the Mac Nu legend and the hearth-stone theory have been recently given a fresh lease of life in a work on Golspie, noticed in the present number of the *Reliquary*. Mr. Macalister has wisely avoided all such wild speculations, and confines himself mainly to a sober statement of facts which have come under his own personal observation. When he advances any theory he states his reasons. He tells us in his preface that many of the mysteries of the ogams still remain unpenetrated, partly because accurate copies of the inscriptions have not been available for the use of scholars. Mr. Macalister endeavours to supply this want by giving careful transcripts of some 52 inscriptions, chiefly in the south-west of Ireland, with critical notes. Not the least valuable parts of the work are an index of names and words contained in the inscriptions, an index of the readings classified according to their formula, and a comparative table of readings by different authorities.

The discovery of several new biliteral and bilingual inscriptions in South Wales has done much to make plain the obscurities of the Irish stones with ogam inscriptions only. Many questions still remain to be settled finally, such, for instance, as the correct interpretation of the character X, which, on the authority of the stone at Crickhowel, Brecknockshire, has been thought to represent P in the Latin alphabet. Mr. Macalister brings forward two stones from Dunloe, near Killarney, to prove that it stands for K instead of P. The meanings of the words ANM, AVI, and MUCOI, which occur frequently in the inscriptions, are still matters of dispute.

We hope that Mr. Macalister may be able to carry out his intention of publishing his readings of the remaining early Irish inscriptions, and to illustrate some, at least, of them by means of photography.

News Items and Comments.

REMARKS AND CRITICISMS BY CORRESPONDENTS.

THE publication of a list of leaden fonts in the last number of the *Reliquary* has been the means of eliciting the following notes:—

Mr. Robert Blair, F.S.A., writes:—"There is a curious late leaden font of 1689 in the church of Aston Ingham, in Herefordshire, of which this is a very rough sketch" (the sketch shows a font with a cylindrical bowl, ornamented with acanthus leaves and rosettes, and bearing the initials W. R.)



Mrs. Bagnall Oakley gives the following account of two fonts, one of lead, and the other of bell-metal:—"There is a leaden font at Burghill, Herefordshire, which stands upon a very handsome Norman base. The lead has evidently been mended or in some way tampered with, as the mouldings are not right. An elegant scroll runs round the upper compartment, and below are a series of round-headed arches surmounting the queer mouldings mentioned above."

"At Haresfield, Gloucestershire, is a font, not of lead, but apparently of bell-metal. It is said to have been the corn-measure of the farm belonging to the Manor of Standish (?) and still retains one of its handles. The decorations consist of trefoils under straight canopies."



In reference to Mr. E. Lovett's articles on Tallies, Mr. J. M. Mackinlay, F.S.A., of Glasgow, says:—"A friend, whose age is contemporary with that of the Queen, tells me that in his boyhood tallies were used by the brewers of Alloa in Clackmannanshire. They were about 1 ft. 4 ins. long, 2 ins. broad, and bevelled at the edges. One was kept by the brewer, and the other by the person who bought the beer. When a cask of beer was sold, the man who bought it took the seller's stick, and laying it on his own, cut a notch on both sticks at once."

RECENT APPOINTMENTS AND HONOURS CONFERRED UPON ANTIQUARIES.

WE congratulate Dr. George Forrest Browne upon his appointment as Bishop of Bristol. His enthronement took place in the presence of a crowded congregation at Bristol Cathedral on the 28th of October last. Early in the present decade he was made Canon of St. Paul's, and in 1895 he became Bishop Suffragan of Stepney. Dr. G. F. Browne has always taken a keen interest in archæology, more especially in the branch relating to the Saxon Church and the early sculptured and inscribed monuments of

the pre-Norman period. His lectures whilst Professor of Archæology at Cambridge, and subsequently whilst Canon of St. Paul's, have done much to elucidate the obscure period of our national history when the English were becoming Christians. Some of the Bishop's lectures have been published by the Society for Promoting Christian Knowledge. One of Dr. Browne's famous exploits was to secure the now celebrated inscribed stone found at Brough, Westmorland, for the Fitzwilliam Museum at Cambridge, and also to show that the letters upon it instead of being runes, as was asserted by the late Prof. George Stephens, were Greek minuscules. We hope the new Bishop of Bristol will be able to inspire both the clergy and laymen of his diocese with an enthusiasm akin to his own for our national antiquities.



We are glad to hear that the Rev. Chancellor W. H. Davey, of St. David's, has been promoted to the Deanery of Llandaff. Chancellor Davey has been an active member of the Cambrian Archæological Association for many years whilst resident at Lampeter and at St. David's. He has from time to time contributed valuable papers to the *Journal* of that Association, and has in other ways done much to promote the study of Welsh antiquities. In these days of the wholesale destruction of our finest cathedrals under the shallow pretence of restoration, so-called, it is of the highest importance that the Dean should have a sufficient knowledge of archæology to prevent the fabric under his control from being tampered with by any of the eminent architects who are "going about like roaring lions seeking whom they may devour."



At the Annual General Meeting of the Society of Antiquaries of Scotland, held on St. Andrew's Day, November 30th, 1897, the following distinguished antiquaries were elected Honorary Members:—

W. M. Flinders Petrie, D.C.L., LL.D., Edward's Professor of Egyptology in University College, London.

John Rhys, M.A., LL.D., Professor of Celtic and Principal of Jesus College, Oxford.

Francis Tress Barry, Esq., M.P., St. Leonard's Hill, Windsor, and Keiss Castle, Caithness.

Dr. Sophus Müller, Secretary of the Royal Society of Northern Antiquaries, and Director of the National Museum, Copenhagen.

Dr. Oscar Montelius, Professor at the National Museum, Stockholm.



By the way, we believe that Professor Flinders Petrie is not a Fellow, either of the common or garden kind or honorary, of the Society of Antiquaries of London. Would not this august body be paying itself a delicate compliment by acknowledging the claims of the most able living English Egyptologist in such way as lies in its power? Like Rosa Dartle, we only ask for the sake of information.



The Editor of the *Reliquary* has been appointed Yates Lecturer in Archæology for 1898 at the University College, London. The subject of the course of eight lectures to be delivered in May and June next, will be "Celtic Art and its Developments."

RECENT DISCOVERIES AND EXPLORATIONS.

THERE has been quite a "boom" in finds of early inscribed stones and other antiquities in Pembrokeshire during the last year or two, due almost entirely to the lively interest excited amongst the inhabitants of what is proudly styled the "premier county" of Wales by the Archæological Survey now being carried on there under the auspices of the Cambrian Archæological Association. The direction of the Survey has been placed in the hands of Mr. Edward Laws, F.S.A., author of the *History of Little England beyond Wales*, and Mr. Henry Owen, F.S.A., editor of George Owen's *History of Pembrokeshire*, published by the Honourable Society of Cymmrodorion. Mr. H. W. Williams, of Solva, the proprietor of the *Pembroke County Guardian*, has rendered invaluable aid to the work of the Survey, both by his own personal investigations, and by the establishment of a column devoted to local antiquarian matters in his journal. Some of the most important contributions to this column have been reprinted in the form of a handy little volume containing a large amount of original matter relating to Pembrokeshire.

The result of popularising the study of local antiquities has been to divert the sporting instincts of the natives into a new channel, so that once they have got upon the scent of an inscribed stone it is hunted down as keenly as if it were a fox, an otter, or a hare. Pembrokeshire was always known to be the richest county in Early Christian monuments in Wales, the number of stones with inscriptions in ogams or in debased Latin capitals recorded up to two years ago being exceptionally large; since then five more have been added. Two of these were brought to light in November, 1897, at Llandrindion, near Fishguard. One was first noticed by Mr. W. H. Clapp, postman, and the other by Mr. W. Dunstan, the proprietor of the Hotel Wynclyffe at Fishguard.



Another inscribed stone was seen for the first time in August last at Llangwarren, near Letterston, during one of the excursions of the Cambrian Archæological Association from Haverfordwest. It is of the bilingual and biliteral class, having one inscription in debased Latin capitals and the other in ogams, and is very nearly as fine an example as the celebrated "Sagramnus" stone at St. Dogmael's, in the same county. Llangwarren is the ancestral home of the Mathias family, a member of which distinguished himself so conspicuously by his bravery in leading the charge of the Gordon Highlanders at Dargai. Mr. Charles Mathias, of Lamphey Court, the proprietor also of Llangwarren, is first cousin of Col. Mathias.

The remaining three new inscribed stones in Pembrokeshire were found at Llandyssilio, Carn Hedryn, and Rickardston Hall.



The tombstone of Vortipore, Prince of Dimetia, at Gwarmacwydd, described some time ago in the *Reliquary*, belongs to the Pembrokeshire group, although it is just outside the limits of the county on the Carmarthen-shire side.



Two discoveries of some note of the mediæval period have been made during the last few months in Pembrokeshire—namely, the beautiful perpendicular window in Bishop Vaughan's Chapel, in St. David's Cathedral, first observed by Mr. John Oldrid Scott; and the sepulchral slab of Isabella Verney, wife of John Perrot, found in Tenby Church. The history of this slab is a somewhat remarkable one. It was built into the south porch of Tenby Parish Church as the lintel of a window, so that most of the inscribed portion was concealed by the masonry. Lewis Morris, the well-known antiquary of the last century, had, however, noticed the inscription and made a MS. note of it in his printed copy of Geoffrey of Monmouth's "*Gesta Regum*," now in the British Museum. The attention of Mr. Edward Laws was called to Lewis Morris's note by Mr. Edward Owen, and permission was obtained from the Rev. G. Huntingdon to have the slab removed from the wall. When this was done the whole inscription could be read. It was in Latin, and to the effect that "Here lies Isabella Verney, wife of John Perrot, who died on the 6th day of August, A.D. 1413—May God have mercy upon her soul.—Amen." This John Perrot lived at Scotsborough, near Tenby, and the late Rev. E. L. Barnwell gives the following particulars relating to him in his "Notes on the Perrot Family" in the *Archæologia Cambrensis* (3rd ser., vol. ii., p. 233), "John Perrot, the only known issue of Thomas, married Isabella, daughter of Robert Varney or Verney, by Eleanor, daughter of William le Velans or Valence, and Lucia or Lætitia de la Roche. Lucia's father was Thomas de la Roche or De Rupe."

This interesting historical monument of a member of so powerful a family as the Perrots once were in Pembrokeshire will now be treated with due honour, and is to be placed inside the church. A paper on the subject by Mr. Edward Laws, F.S.A., appears in the January number of the *Archæologia Cambrensis*, where also will be found accounts of the early inscribed stones from the pen of Prof. John Rhys, LL.D.



Discoveries of Romano-British objects bearing Christian symbols are of such extreme rarity that the find of pewter vessels at Appleshaw, near Andover, one of which—a shallow circular bowl—had upon its base the Chi-Rho Monogram of Christ, deserves more than passing notice. These vessels, thirty-three in number, were found by the

Rev. G. H. Engleheart, and a selection of them was exhibited at the meeting of the Society of Antiquaries, on November 25th, and at the Royal Archaeological Institute, on December 1st. One small dish was in the shape of a fish and had also a fish represented upon it. There were several bowl and cup-shaped vessels and large round platters, devoid of ornament with the exception of three of the platters. In the centre of the three ornamented platters were circular discs filled in with intricate patterns composed of rings of different shapes placed one over the other and interlaced, the central space being decorated with incised rosettes, and the background with scrolls resembling foliage. The bands of which the interlaced rings were composed had a black line along the middle of the band inlaid with a pigment of organic nature, producing the effect of *niello*. The patterns are most nearly allied to those occurring on Moorish brasswork and embroidery of the Roman period in Egypt and of the Elizabethan period in England, but do not in any way resemble the interlaced work of Celtic or Saxon origin.

As the British Museum has acquired the whole collection the public will have an early opportunity of studying a new and interesting phase of Romano-British decorative art. If such good effects can be obtained by inlaying and chasing pewter it would be quite worth while reviving pewter-work of this kind.

LIST OF NEW PUBLICATIONS RECEIVED FOR NOTICE.

- BURNARD (R.)—"Fourth Report of the Dartmoor Exploration Committee;" "Sixteenth Report of the Barrow Committee;" "Dartmoor Stone Implements and Weapons." (Reprinted from the "Transactions of the Devonshire Association for the Advancement of Science.")
- WARD (J.)—"Report of the Cardiff Museum and Art Gallery for 1987;" "A Guide to the Pyke-Thompson Loan Collection of Art Water Colour Paintings in the Cardiff Gallery."
- RHYS (PROF. J., and others.)—"Pembrokeshire Antiquities." (Reprinted from the "Pembrokeshire County Guardian," H. W. Williams, Solva.)
- LAWS (E., and OWEN, H.)—"Pembrokeshire Bibliographical Index." (Published for the Cambrian Archaeological Association by H. W. Williams, Solva.)
- MONTELIUS (O.)—"Illustrated Catalogue of the Museum of National Antiquities at Stockholm." (Stockholm, Iwar Høeggströme, Buchdruckerei.)
- SAVAGE (R.)—"The Registers of Stratford-on-Avon, Co. Warwick." (Parish Register Society.)
- OWEN (H.)—"Owen's Pembrokeshire." Part 2. (Cymmrodorion Record Series.)
- HOLMES (W. H.)—"Archæological Studies amongst the Ancient Cities of Mexico." Parts 1 and 2. "Observations on a Collection of Papuan Crania." (Field Columbian Museum Publication, Chicago, U.S.A.)
- NEWDIGATE-NEWDIGATE (LADY)—"Gossip from a Muniment Room." (D. Nutt.)
- COX (J. C.)—"History of the Church of the Holy Sepulchre, Northampton." (Northampton, William Mark.)
- FEASY (H. J.)—"Ancient English Holy Week Ceremonial." (Thomas Baker.)
- SEAGER (H. W.)—"Natural History in Shakespeare's Time." (Elliot Stock.)
- COWPER (H. S.)—"The Hills of the Graces." (Methuen & Co.) "Hawkshead Parish Registers." (Bemrose & Sons.)
- WESTON (J. L.)—"The Legend of Sir Gawain." (D. Nutt.)
- TAYLOR (J.)—"Excavations of Winchcombe Abbey." (Winchcombe and Sudeley Record.)
- PITT-RIVERS (GEN.)—"Address to the Archaeological Institute at Dorchester." (Farnham Museum, Dorset.)
- CHATELLIER (P. DU)—"La Potterie aus époques préhistorique et gauloise en Armorique." (Paris, Emile Lechevallier.)



The Reliquary

&

Illustrated Archæologist.

APRIL, 1898.

A Christian Cemetery in a Roman Villa.

NEAR the fourth milestone of the Appian Way, and just opposite the ruin of the Temple of Jupiter, is a solid quadrangular mass of brick-work which goes by the name of the "Tomb of St. Urban" (fig. 1). Before the tomb was built the site was occupied by a Roman villa, the mausoleum standing precisely across the bit of Roman road leading into the villa from the Appian Way. In the Middle Ages the building was used as a sort of feudal tower, and known as the "Torre di Borgia;" the land was then cultivated, and all trace of its former uses, pagan and sacred, was for the time effaced.

It is only since the year 1880, when Signor Lugari, of Rome, the proprietor of the land, began to make some important excavations, that its curiously complicated history has been laid bare, and we see rising in turns before us the fine Roman villa, with its pillared atrium and marble halls; its desolation under

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religious persecution and barbarian invasion ; and the early Christian use of the ruins as a secret cemetery in time of persecution.

To begin with, the villa was no doubt that of the Marmenia family, and it is also an historical fact that the Lady Marmenia,

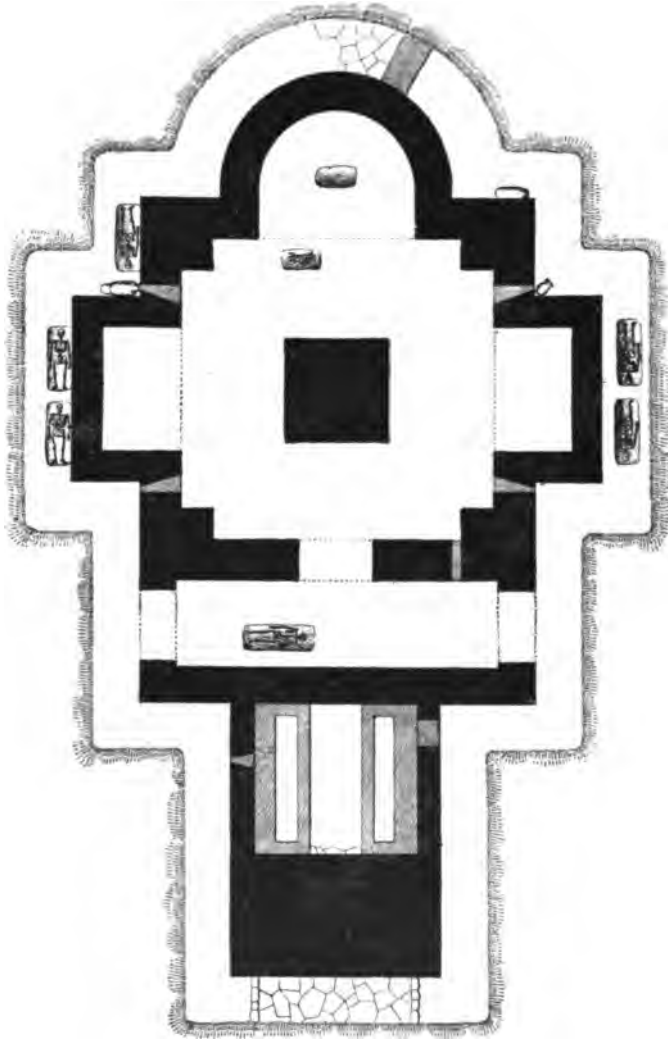


Fig. 1.—Ground Plan of the Tomb of St. Urban.

living in the time of Alexander Severus, was a devout Christian, whose house on the Appian Way was a meeting place for that sect, and a cemetery for its martyrs. The "Atti di Sant Urbano"

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mentions the building of this tomb on ground belonging to her villa in the following terms. After referring to the fact of her causing the remains of St. Urban to be removed from the cemetery of Prætextati to her own house, the "Atti" continues:—"in qua sepulcrum B Marmentia miro jussit modo poni; quod etiam marmoreis tabulis ex anni conglutinans contexuit parietem, in quo recondiderunt cum aromatibus corpus Beatissimi Urbani et Mamiliani Presbyteri, et desuper sacrum tumulum miro lapide operiri curaverunt; super quod ingens antrum fabricari fecerunt, quadratum et firmissimæ fabricæ; et in eo corpora sanctorum Joannis, Chromatii, Dionysii Presbyterorum; et Martialis, Eunuchii, et Luciani Diaconorum, in canticis, hymnis et laudibus, imparere studuerunt," etc.

We see from this that including St. Urban and Mamilian there were eight bodies of martyrs buried in the walls of this square building. Of these Sig. Lugari has found six, so placed as to suggest the presence at some time of other two, one in the vacant space of the entrance atrium, and one on the right side of the apse. Taking these tombs into consideration, together with the situation of the villa, which the "Atti" says was at the fourth milestone of the Appian Way, near the Palatium Vespasiani and the temple of Jupiter, we cannot doubt that this curious mixture of pagan and Christian remains indicates the site of the tomb of St. Urban built as a Christian mausoleum by the "blessed" Lady Marmentia. Sig. Lugari has brought every evidence to prove this, in a fine folio dissertation on his excavations published in Rome in 1882. The chief point on which he argues is not so much the verification of the site, as the identification of St. Urban. That the martyr in this tomb was the St. Urban to whose hermitage (when he was flying persecution) Santa Cecilia brought her husband Valerian and his brother for baptism, there is no doubt. The question at issue seems to be, was this same man Pope Urban I., or not? Sig. Lugari argues that there were two Urbans. The codices of martyrologies keep the anniversary of Urbano, bishop and martyr, on the 8th calend of June, and give as his burial place the cimeterio Prætextati, while Urban Confessore (presumably the Pope) is commemorated on the 14th calend of June, and is said to be interred in cimeterio Calixti, Via Appia Paterni Gallicorum. This is the only really strong point of Sig. Lugari's argument, and amounts to almost a distinct proof.

The dates are sufficiently near to be confusing. The distinction he emphasizes between the respective words *martyr* and *confessor*

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is but a slight one, while that between a mere bishop and pope falls to the ground when we remember that for the first three centuries of the Christian era the title of Pope had never been given to the bishops of Rome. Sig. Lugari's distinction of epochs is not much more decisive. He says Pope Urban lived in the time of Alexander Severus and St. Cecilia in the time of Marcus Aurelius and Commodus. Some authors, however, say that St. Cecilia lived in the time of Alexander Severus.¹

We will leave the question of the unity or duality of St. Urban to wiser archæologists, and be content with the conviction that in this building (*firmissimæ fabricæ*) of square form (*quadratum*) and with tombs in the walls themselves, we have the grave of the Urban who was St. Cecilia's friend, and that of many other martyrs of her time. The old Latin codex we have quoted, the "Atti di Sant Urbano" gives a detailed account of the life of the blessed Lady Marmenia; how she gave up her villa for the worship of the Christians; how she confessed Christ boldly before the Prefect Almachius and was martyred; how her daughter Lucinia gave her substance to the widows and orphans; and how at one time twenty-two of the Christians of their congregation all chose martyrdom rather than sacrifice to Mars at the command of Turcius (Tertius?) Almachius. "*Fuerunt namquam qui decollati sunt pro nomine Domini Jesu Christi, absque (?) B Marmenia et filia ejus Lucinia, fere viginti et duo²: quorum sancta passio tertio celebratur die ante Kalendar Junias.*" We are told all these twenty-two martyrs were buried in Santa Marmenia's ground, and in a space at the end of the building Sig. Lugari found a veritable cemetery and many skeletons, most of which bore signs of Christian burial.

It is much to be regretted that none of the inscriptions remain from the tombs of Urban and the seven martyrs mentioned in the "Atti"; but it is conjectured that they were destroyed in the sixth century when the Goths were encamped in the *Campus borbonicus* between the two aqueducts, and spent their time in demolishing the monuments of the Appian Way.

The chief inscriptions left now are the names on the building tiles, some being marked "OPUS DOLIARE NEGOTIAN TE AUR FELCISSM." Beneath the words is the sign of a dolphin. This mark proves the principal part to have been built in the time of

¹ See Mrs. Jameson's *Sacred and Legendary Art*, vol. ii., p. 584.

² The Capuan version of this codex says: "promiscui sexus viginti et duo fuisse traduntur."

the Antonines, while the "*Off S.R.F. Dom*" in the others point to the addition of the vestibule in the time of Constantine.

A few fragments of inscriptions are preserved. One to a certain Valentiniano, another E.V.N.U.S. V PAMPHIL. FILIUS. These names



Side View.

Front View.

Fig. 2.—Carving on arm of Episcopal Chair.

and that of VERAS. PIAE. seem to point to Christian people. The most entire inscription is:—

D . M .
EVTYCHES . FECIT
COIVGI SVAE . CAL
LISTEN BENEME
RENTI . QUI VIXIT
ANNIS . XXX.
MES II.

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The D.M. would not necessarily exclude the possibility of Eutyches being a Christian, as the letters are frequently found on early Christian tombs.

An interesting fragment of sculpture was found in the vestibule, viz., the arm of an episcopal chair (fig. 2). On its arms are carved the head of a bearded man crowned with laurel, a dolphin is on each side, and the prow of a ship below, all emblems of the church and its martyrs. One fragment of an inscription has the figure of a dove with an olive branch engraved on it (fig. 3), while in the



Fig. 3.—Fragment of Cornice with Early Christian Sculpture.

apse a fragment of marble was found, with a bunch of grapes and scrolls on it (fig. 4) All these are indubitably Christian emblems.

We will now leave the tomb itself, and pass to the excavations of the villa (fig. 5), and here a most bewildering mixture is displayed. We have the whole plan of the Roman villa; atrium, impluvium tablinum, peristylum and cubicula are all there, with traces of marble and mosaic, but the whole is most curiously honeycombed with graves! Skeletons, some in terra-cotta coffins with slabs of stone over them, others hastily buried with no coffins at all, are found in all the rooms and courts—here under the floor where fragments of mosaic lie about, there in the very atrium near the

fountain. In what was once the cellar, or perhaps kitchen, lie the large oil jars set firmly in the ground, and some mended with lead; and many wine amphoræ, a few of them intact just as Marmenia's servants might have used them; while in cubicles underground or beneath the altar of the mausoleum, or mingled with larger skeletons, one comes across many an amphora which has been put to a strange use. Its pointed end has been knocked off, and a little Christian dead baby cradled within its rounded space for its last sleep! All these things seem to mark hasty interment, and desire of secrecy. It is evident that during Marmenia's life the dead could not have been buried in her very living rooms. The eight martyrs in the solid tomb-church, and



Fig. 4.—Early Christian Sculpture.

the twenty-two in the *hortus* at the back, show the only dispositions she made for her martyred fellow-worshippers. The hypothesis might be considered, whether when Marmenia and her daughter with all her followers were decapitated, her house was partly destroyed and deserted, and that in the subsequent persecutions under Diocletian and others the Christians took refuge in the ruined house for their services, and hid their loved dead in its empty rooms.

Sig. Lugari is of opinion that the smaller tank in the room beyond the atrium, with its impluvium, was a font for Christian baptism. In any case, the site offers most interesting study for early Christian archaeologists.

Near here, and still on Sig. Lugari's estate, are the ruins of the once beautiful house of the Considia family. Their name is still visible in bold Roman letters on what was the architrave of



Fig. 5.—General view of the ruins of the Roman Villa.

the door. Here all is pagan, though so near the Christian lady Marmenia. There are stone cinerary urns of solid square form in which the ashes of the Considiæ were preserved. There is an impluvium with the remains of a leaden pipe leading from it; and there is a most original and deep well¹ of square construction, lined with brickwork, in fine "opus reticulatum" of the second century. Near here are the remains of a larger house of solid and massive stone masonry of Etruscan or Doric style, dating from before Christ. To this were annexed some fine baths. Traces of the marble walls and floors still remain, and some leaden pipes signed *Heraclide Feci*. The drain-pipes were large clay ones with holes in them for the escape of bad gas, and there was a brick reservoir for water, with strong buttresses. Moreover, a bath, with sloping floor, was provided for the horses. As far as their scientific knowledge went the Romans were certainly very complete in their arrangements.

LEADER SCOTT.

¹ Forty metres (130 ft.) deep.

The Ancient Church of Bosham.

THE tiny hamlet of Bosham, or Bosanhamm, as the ancient reading of the name has it, in Sussex, is situated at the head of one of the most picturesque creeks on the south coast of England.

The country is low lying, but there is nothing monotonous about it, for across the level fields, dotted with dark green clumps of trees, one catches sight of the shining sea, falling back at ebb tide from sands of ever changing hues of bronze and brown and green, broken here and there by the dark outline of a boat, until, as the sun drops lower, all fades away into a soft violet haze.

This, or something like this, for it is difficult to paint with only words, is what Bosham looks like on a June evening, at which time it is a favourite haunt of artists both French and English.

Very still and peaceful it lies; a happy haven is the name that slips into one's mind as one looks at it, but it is a haven with a history, and to some its shores will be dearer for the sake of the story that they tell than even for their tender picturesqueness.

The events that have taken place there have, however, left no visible mark upon the shifting sands of Bosham, so that to learn its history one must turn, as men have turned many times before, in many different places—to its church.

The Church of the Holy Trinity, Bosham, stands at a very short distance back from the shore in the midst of a group of sheltering trees. With its massive tower (fig. 1) and quaint porch it strikes the eye at once as an interesting and venerable building, yet does its exterior but dimly hint at its great antiquity, and those who are interested in archæology and history will do well to hasten within, pausing for a moment, however, to examine the ancient porch, which is on the south side of the church. There is no west entrance; the reason for this being missing from Bosham Church I will give subsequently.

The church has north and south aisles (fig. 2); the arcades which divide the nave from the aisles are supported by stout pillars crowned by pointed arches. The chancel is very large in

proportion to the size of the rest of the building, a peculiarity to be observed in collegiate churches as a rule, space being required in it to seat the warden and fellows.

The tower rises in the centre of the west end of the church instead of, as commonly, in an angle of the building, and ingress to it is from within, not from without.



Fig. 1.—Church of the Holy Trinity, Bosham.

(From a photograph by Colonel Wilkinson, R.E.)

At first sight, however, the most remarkable feature of the interior is a large Early English crypt with a groined roof at the east end of the south aisle. The architecture of this crypt is simple and expressive, like that of the crypts under the presbyteries in

the early Lombard churches of Verona, which it directly recalled to my mind. The crypt in Bosham being dark, however, the peculiar effect of light coming from below, which is to be noticed in S. Zeno's, in Verona, and other churches of the same character, is absent.

In former days there must have been a chapel over the crypt in Bosham, for the piscina belonging to it may still be seen in the wall.

I might have imagined that the crypt in Bosham Church was unique of its kind in England; but the vicar, the Rev. H. Mitchell,



Fig. 2.—Bosham Church. Nave, showing part of Chancel and part of Crypt.

(From a photograph by Colonel Wilkinson, R.E.)

to whom I am indebted for a great deal of information concerning Bosham, told me that there is a similar one in another church in Sussex.

One cannot stand in Bosham Church and say positively that it belongs to this or that order of architecture, for it is patent even to the casual observer that it belongs to different periods; even a careless glance is enough to assure us that here is Saxon, Norman, and Early English work.

I was alone and a stranger when I entered it, and possibly I might have gone away satisfied with a careless glance and hasty

decision, but for one thing—I had spent some hours during the previous autumn studying the Lombard churches of Verona, of which, as I have already said, Bosham reminded me.

The chancel arch is Saxon and the jamb at the south side is apparently built upon the base of a Roman column (fig. 4). There is no evidence to show whether this base is *in situ* or not. During the repairs executed in 1865 quantities of Roman pottery are stated to have been found below the floor of the church, and a small stone coffin containing the remains of an infant (traditionally



Fig. 3.—Nave and Chancel, showing Saxon Arch.

(From a photograph by Colonel Wilkinson, R.E.)

believed to be a daughter of King Cnut) was exposed (see *Sussex Archaeological Coll.*, vol. 18, p. 8).

What is known of the history of Bosham we learn from Bede (*Ecc. Hist.*, Book iv., ch. 13) and the *Anglo-Saxon Chronicle*.

According to the *Anglo-Saxon Chronicle*, Æthelwealh, King of the South Saxons, was baptized at the court of Wulfhere, King of Mercia. Æthelwealh married a Christian wife, Eaba, from the little kingdom of the Hwiccas, but he does not seem to have been able to influence his subjects, who remained everywhere sunk in heathenism except at Bosham, where there was a tiny

settlement of four or five Irish monks, with one Dicul at their head. These monks were very poor, and of the little church they built no trace remains, though it is possible to point to the spot where it stood in the centre of the present chancel. One may, however, guess at its appearance by visiting the remains of the ancient Celtic oratories in Ireland, or, if that be impossible, by studying the well known book on the subject by Miss M. Stokes.

Little is known of the history of Dicul beyond the facts that he was an Irish hermit and the founder of Bosham. Dempster in his *Menologium* gives February 11th as his festival.

Dicul's mission to Sussex seems to have met with but little success; like many another founder it was his lot to sow but not to reap, and there is something almost pathetic in the picture of this tiny settlement of half-starved, unsuccessful foreign missionaries in heathen Sussex.

In the year 681 Sussex was still heathen, and the mental and physical condition of its inhabitants at the lowest possible ebb; a famine had desolated the country, and so ignorant and without intelligence were they, that though the sea which washed their shores was full of fish, they knew not how to take it. Never in the annals of England has there been such an appalling tale of wholesale suicide as that which is related as having taken place at this time in heathen Sussex, for its people, sunk in sloth and stupidity, destitute of every art of civilization, and incapable of helping themselves, were, when the famine overtook them, driven to despair. Gathering themselves into parties of forty and fifty they joined hands and, flinging themselves over the cliffs, ended their miseries in the sea.

At this juncture, however, a deliverer came to the bodies and souls of the Sussex Saxons and encouragement and help at last to the lonely Celtic monks of Bosham. Wilfrid, Bishop of York, being expelled from Northumbria, and coming southwards, was gladly received by Æthelwealh, who desired to propagate Christianity in his kingdom. Æthelwealh gave Selsey and other lands to him and his companions for their maintenance.

Wilfrid, the great church builder of the North, was full of joy at finding a Christian Church, however small, in heathen Sussex; but though no doubt he longed to devote his energies to the improvement of Bosham, the first task to which he applied himself was to saving the bodies of the despairing Saxons. He taught them to cast nets into the sea, and the return was so bountiful that the hearts of the rescued turned to their deliverer.

After that, he set to work to enlarge and improve Bosham church,¹ and his work there remains to this day. He made more use than the poor Irish monks with their scanty resources had been able to do of the materials round him.

The present vicar of Bosham has aptly called the oldest part of the church, Wilfrid's Chancel; there is other Saxon work in the church, but this in especial belongs to him.



Fig. 4.—Bosham Church. Base of Pillar of Chancel Arch.
(From a photograph by Colonel Wilkinson, R.E.)

The east window does not belong to Wilfrid's nor even to later Saxon time; it is thirteenth century work. It has five pointed lights, and is simple in design, but very pure and beautiful, and its slender columns are exceptionally graceful.

¹ Bede states that Wilfrid "founded a monastery at Selsey;" but there is no evidence that he built a church at Bosham.—ED.

Wilfrid's Chancel, the nave, and the great tower at the west end show the church as it stood in Saxon times; the side aisles, the pillars of which are crowned by pointed arches, are Early English. In the wall between the nave and north aisle are three clerestory windows, such as are not usually found in English architecture until after the introduction of the Perpendicular style.

It was for the sake of greater safety that the church was left without a western entrance, for Bosham suffered greatly from the incursions of the Danes, who used to slip up the creek and effect an easy landing there. When the inhabitants caught sight of the boats with the dreaded "Raven" ensign, they were wont to seek refuge in the church tower, which had but one small door opening into the church, and was strong and easily defensible. This same absence of a western entrance may be observed elsewhere in churches which were presided over by females, as at Romsey for instance; in them it was for the sake of greater privacy as well as safety.

In the days when the Danes were masters of England, King Cnut had a palace near Bosham, and here, according to tradition, during one of his visits to it, his daughter died. Her stone coffin already mentioned is buried in the church at the foot of the chancel steps on the south side, where a tile bearing the Danish raven now marks the spot. There was an altar tomb here at one time, the piscina belonging to which still remain, but the tomb itself is gone.

On the north side of the wall of the chancel there is an Easter Sepulchre, in which, after Vespers on Holy Thursday the Cross was laid, wrapped in a cloth, in memory of our Lord's death, and where it remained surrounded by lighted candles and watchers until Easter Eve, when it was removed by two or three brethren singing psalms; in this recess there lies now an effigy, which is said to be that of the daughter of Cnut, and to have belonged to her altar tomb.

The incident of Cnut rebuking his courtiers for their folly in expecting him to control the waves, is said to have taken place at Bosham; but it must be acknowledged that Southampton also claims to have been the scene of the occurrence.

Bosham Church is a veritable landmark in English history. Celt, Dane, and Saxon all have had their share in it, and it marks the beginning of the Norman Conquest. The last Saxon king loved to hunt in the forests of Bosham, and Lord



Fig. 5.—Representation of Bosham Church on the Bayeux Tapestry. South Kensington Photographs, Nos. 9653 and 9654.

Fitzhardinge's property, which now covers the site of them, still goes by the name of Harold's hunting grounds.

It was from Bosham Creek that Harold started on that memorable journey, which, apparently ending in his being shipwrecked on the coast of Normandy, had such far-reaching consequences for himself and England.

In the Bayeux tapestry there is a picture of the ancient church of Bosham (ancient even in those days), which Harold must have known so well (fig. 5).

Henry I. granted Bosham to William Warlewast, Bishop of Exeter, who founded a College of Secular Canons, dedicated to the Holy Trinity, which prior to the Dissolution was accounted a royal free chapel, exempt from the jurisdiction of the Bishop of Chichester (see *Sussex Archæological Coll.*, vol. 8, p. 189).

There is more than one interesting tomb in the church; in the south aisle is that of Sir Herbert de Bosham, who figures in the story of Becket.

On the north side of the chancel there is a small sacristy, the roof of which has been twice raised. On the south wall of it the corbels remain, on which once rested the floor of the room in which the church watcher lived, whose business it was to see that the candles were kept alight on the different altars, especially on the high altar.

One word before I close, as to the restoration of Bosham church, the work of the Rev. H. Mitchell, its vicar.

I had just come from Devonshire, a few of the ancient churches of which I had visited, and in these the hand of the restorer had been so heavy that I could not help thinking, with grave regret, of all that had been obliterated in the effort to improve. My first feeling on entering Bosham Church was a sense of keen satisfaction that here, at least, someone had been at work who understood his business. In it the work of restoration has been carried out with so much knowledge, tenderness, and care that it stands still uninjured, unaltered, a sign-post of the past.

H. ELINGTON.

Sculptured Norman Tympana in Cornwall.

OF the six Norman tympana with figure sculpture upon them at present known to exist in Cornwall, four were described and figured by the present writer in the *Illustrated Archæologist* for June, 1894 (vol. ii., pp. 9-15). We now give the remaining two examples which are to be found at St. Michael, Carhayes, and at Perran Arworthal, and in addition to these, a mutilated example at Tremaine, as well as an Agnus Dei from the doorway of the Church at St. Anthony-in-Meneage.

The following is a list of the six Norman tympana in Cornwall, with the subjects figured upon them :—

<i>Localities.</i>	<i>Subjects.</i>
Egloskerry, No. 1	Agnus Dei.
Egloskerry, No. 2	Dragon.
St. Michael Carhayes	Agnus Dei.
Perran Arworthal	Agnus Dei.
St. Thomas the Apostle	Agnus Dei.
Treneglos	Tree with Beast on each side.

It is somewhat remarkable that so interesting a series of sculptured stones as those which form the subject of the present notes, should not have been already illustrated, but as far as I can ascertain they have hitherto escaped attention.

The accompanying drawings have been prepared from my rubbings, reduced to scale by photography.

St. Michael Carhayes is a very out of the way place, situated ten miles S.W. of St. Austell, and eight miles S.E. of Gram-pound Road Railway Station.

Lysons in his *Magna Britannia* (1814), Vol. 3, Cornwall, p. ccxxviii., gives the following quaint description of the tympanum at this place :—

“On the north side of the nave in the Church of St. Michael Carhayes is a small door-way with a plain semi-circular arch, with the figure of a man on horseback carved on the transom stone.”

He describes the position of the doorway correctly, but it will be seen by the illustration (fig. 1), partly from a photograph taken by Mr. J. Bernard Kempe, that the carving referred to is a

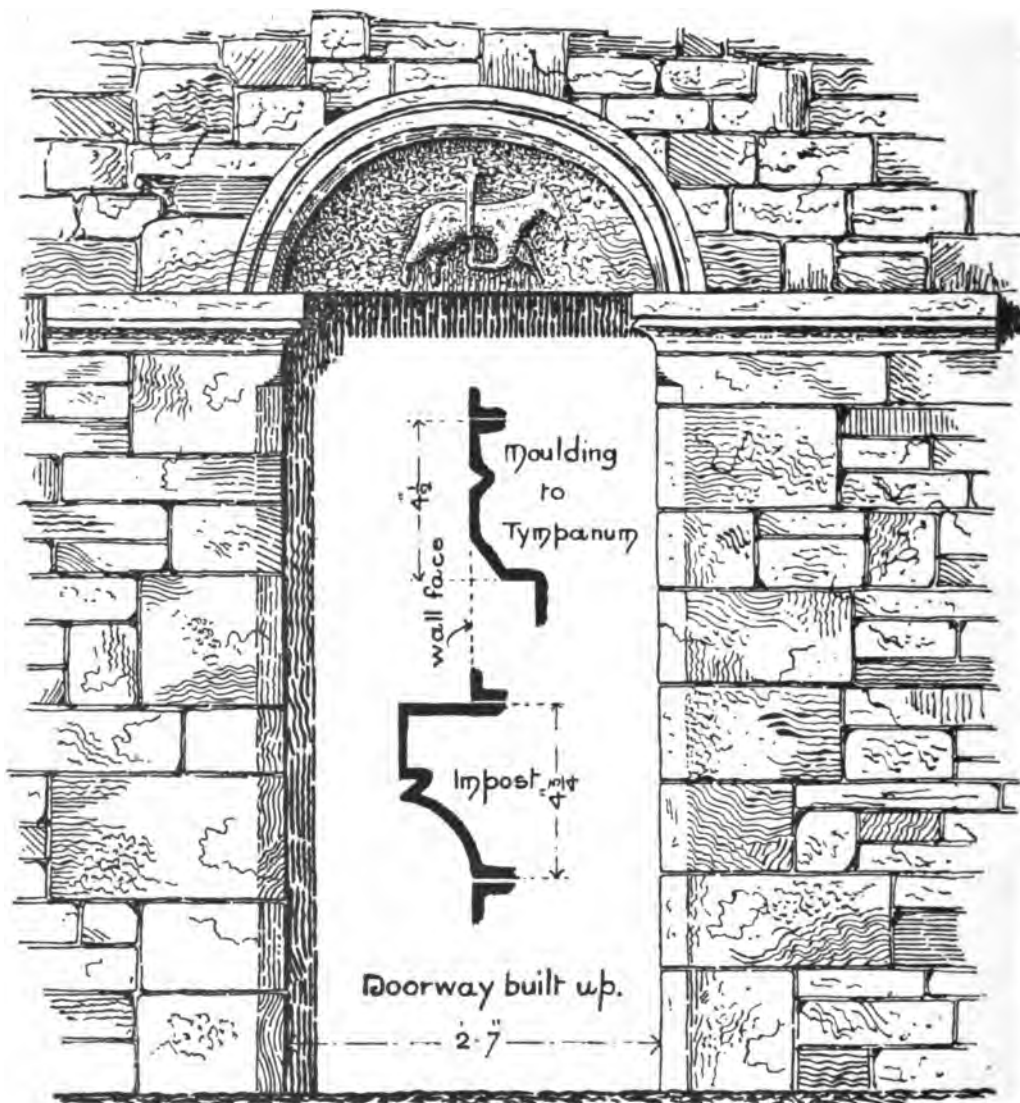


Fig. 1.—Doorway and Tympanum at St. Michael Carhayes, Cornwall.

Scale $\frac{1}{16}$ linear.

representation of an Agnus Dei, which, although now in a somewhat dilapidated condition, is sufficiently distinct to be easily

identified. Mr. Thurstan C. Peter, of Redruth, fancies he detects some letters above the animal's shoulder, of which he says, "I think I can make out DIVS = DEVS, or ? DNI."

There certainly seem to be some horizontal markings, but nothing like letters appear on the photograph.

The stone is approximately semi-circular, and including the moulding is 3 ft. 6 ins. long, and 1 ft. 6 ins. high. The portion containing the sculpture is sunk, and is surrounded by a rudely cut moulding consisting of a fillet forming a narrow soffit, and a splayed edge, beyond which are two fillets separated by a deep V-shaped incision, all the members being of varying widths. Unlike a label, the outer face of the moulding is flush with the face of the wall.

It is worth while remarking that an Agnus Dei on a north doorway is of very rare occurrence.



Fig. 2.—Tympanum at Perran Arworthal, Cornwall. Scale $\frac{1}{2}$ linear.

Perran Arworthal is situated five miles S.W. of Truro, and has a railway station called Perran Well, distant about a mile.

The tympanum (fig. 2) will be found in the church, where it is now built into the wall over the Perpendicular south doorway. It is semi-circular, and like that at St. Michael Carhayes, just described, is cut out in one stone. It is 3 ft. wide, and 1 ft. 6½ ins. high. On it is carved an Agnus Dei, and round the curved portion of the stone there is a richly carved border, executed on a bold ovolo moulding with a fillet on its outer edge, the whole being in a very good state of preservation. The ornament on this border consists of late Transitional foliage, formed of a serpentine stem with leaf work in the spandrels, very much resembling that on the enriched band round the lower portion of the bowl of the font¹ in St. Stephen's Church, Launceston.

¹ Arch. Camb., fifth series, vol. xiii. p. 348.

Tremaine, or Tremayne, is situated eight miles west of Launceston and one mile east of Tresmeer Railway Station.

The church at Tremaine is a very small but interesting building; its height may be judged by the projecting moulding forming the

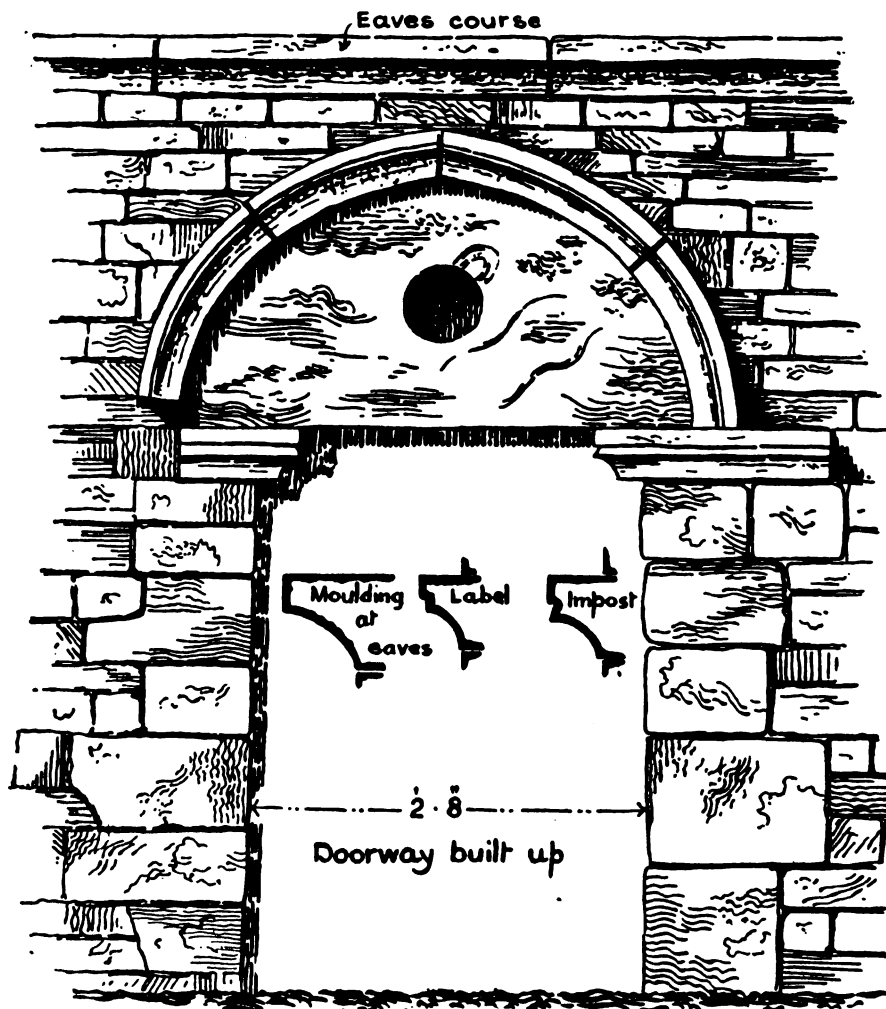


Fig. 3.—Transitional Norman Doorway at Tremaine, Cornwall. Scale $\frac{1}{8}$ linear.

eaves course. The tympanum (fig. 3) with its doorway still remaining, but built up—will be found on the north side; it is 3 ft. 6 ins. wide and 1 ft. 9 ins. high at the apex. Owing to the rising of the ground in the churchyard, the original height of the doorway is

considerably reduced. It will be noticed that while the sections of the label and impost mouldings are similar to those found on the earlier specimens, the head of the stone is pointed instead of being semi-circular, which places it in the Transition period—a fact also borne out by the presence of a small lancet window in the same wall, about 6 feet east of the doorway.

Unfortunately the sculpture once upon this tympanum is now entirely obliterated, while the stone is further disfigured by a circular hole, 6 ins. in diameter, cut right through it, for the accommodation of a flue pipe from a stove in the interior. Records of the existence of carving are, however, preserved in two instances, though the sources from which the authors obtained their information is not given. The first occurs in a printed sheet, No. 26 (1863) of the Exeter Diocesan Architectural Society, entitled "Rough Notes," which is one of a series containing short descriptions of the Cornish Churches, arranged in Deaneries. In this sheet we find the following note referring to Tremaine: "The blocked door has its square head and tympanum formed of one large mass of Catacleuse¹ stone, on which a dragon is rudely carved, coeval probably with a single lancet in the north wall." A similar reference to the dragon, in almost exactly the same words, is made by Polsue, author of *A Complete Parochial History of the County of Cornwall*. In vol. iv. (1872) he remarks in his description of this church, "a blocked north door has a tympanum of Catacleuse stone on which is rudely carved a dragon."

Now as the carving has so completely disappeared, and as there is a similar plain tympanum over the north doorway of Tintagel Church, I had almost began to doubt the existence of a dragon at all. Knowing a very intelligent stonemason in the neighbourhood of Tremaine—Mr. F. H. Nicholls, of Lewannick, who found the second Ogam stone at that place—I determined to get an expert opinion as to whether the stone had ever been carved or not. I therefore sent him sketches of the doorway, asking him if he would kindly visit and examine it. He replied as follows: "There is no question whatever but that the face of the stone has been axed off with modern tools, the marks of which are plainly visible. The right side of the stone from the centre is cleaned completely off; but on the left-hand side is a very faint outline, similar to what I have marked on your sketch; and nearly on the top of the hole is part

¹ This stone is known by geologists as a diabase or dolerite, but is more commonly called greenstone.

of a ring which looks very much like the end of a piece of carving." Possibly this may be part of a twist in the dragon's tail. Mr. Nicholls thus far agrees as to the previous existence of carving, but with regard to the nature of the material he differs. He says it is a green slate, and since he knows of no quarry in the district where such stone is obtained, he concludes it was brought from the coast, where similar slate abounds.

It is, of course, now quite impossible to ascertain when this act of vandalism was perpetrated. Both authors quoted speak of the dragon as if it was still in existence, and in that case it would be natural to suppose that a date so recent as 1873, or indeed

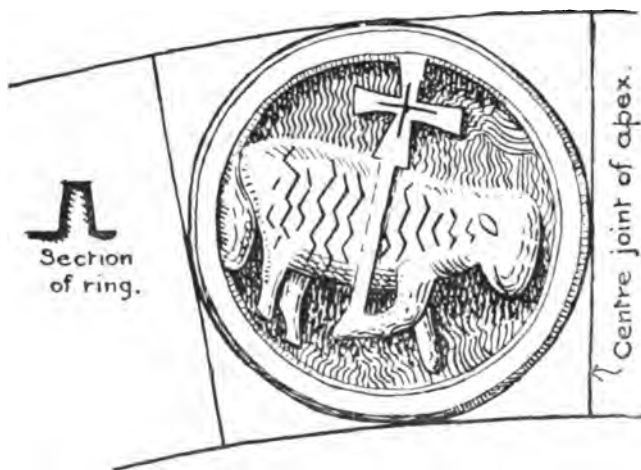


Fig. 4.—Agnus Dei on a Norman Doorway at St. Anthony-in-Roseland.
Scale $\frac{1}{2}$ linear.

1863, would surely have been well within the memory of people still living in the neighbourhood. Inquiries, however, throw no "light of memory" whatever on the dragon, and I am therefore personally inclined to believe that it was destroyed long before their notices were written, probably at the time when the hole for the flue pipe was made, and that the authors did not verify its existence on the spot.

- There is, as has already been pointed out, one other Agnus Dei in Cornwall (fig. 4), which, although not on a tympanum, must not be omitted, since it completes the number of examples in the county illustrating this subject. It occurs on the inner order of the arch of a fine Norman doorway, on the south side of

St. Anthony's¹ Church, situated three miles east of Falmouth by water. This order of the arch, although semi-circular like the other orders, has a vertical joint at the apex, which is unusual. All the voussoirs are plain, except that on the west side of the apex, upon which is carved the Agnus Dei, surrounded by a highly projecting and slightly splayed fillet, 8 ins. in diameter measured to the outer edges.

It will be noticed that the hind quarters of the Lamb are tilted a little upwards as shown in the illustration, which is placed at exactly the same angle as on the doorway. Attention should also be called to the curious method adopted for indicating the wool by incised zig-zag lines, as well as to the incised cross on that borne by the Holy Lamb.

An illustrated account of this church is given by Mr. L. S. Boyne in a pamphlet entitled "Notes on the Parish of St. Anthony-in-Roseland and its Restored Church," London, 1852. After tracing the history and vicissitudes of the church, the author says on pp. 16 and 17—

"From all this it would appear that the greater portion of the nave of the church just taken down, with the porch, is early Norman work . . . between 1184 and 1191."

The above remarks undoubtedly convey the idea that this doorway was taken down when the church was restored in 1850. It may be only conjecture, but the statement certainly suggests the possibility that when re-erected the keystone with the Agnus Dei may not have been replaced in its original position. This suggestion is supported by an inspection of a drawing of the doorway forming the frontispiece to Mr. Boyne's little book. It is there shown at the apex, a position which is probably the correct one, especially as there does not appear to be any particular reason for placing it elsewhere.

In glancing through these notes on the sculptured Cornish tympana, it will be seen that of the six examples only two have their doorways remaining, viz., St. Michael Carhayes, and one of the two at Egloskerry, or three if the mutilated example at Tremaine be included, and all of them are situated on the north side of their respective churches.

The reason for not finding doorways on the south side is, I think, easily given. When it was found necessary to enlarge any of the ancient churches, the south side was always selected for

¹ There are two parishes in Cornwall named St. Anthony, this one being called "St. Anthony in Roseland" for distinction.

"proposed alteration," so that a church, for instance, which was originally Norman, had a Perpendicular aisle added, the old south wall with its doorway being, of course, pulled down. Instances of a Norman arcade on the north side and a Perpendicular one on the south, are found at Morwenstow, and portions of others at St. Breward, Lelant, Ludgvan, and other churches in this county.

In the destroyed sculpture at Tremaine we have an instance showing how necessary it is to make public any misuse, damage, or destruction to which our architectural relics may be subjected. Indeed, this was my chief reason for giving a detailed account of that stone, and making available all the facts I could gather from the scanty information at my disposal. Equally important is it to point out that at present the only means we have of endeavouring to prevent such mutilations in future, is to give immediate publicity to those cases which come under our notice from time to time, in the faint hope that a wholesome fear of the criticism to which he lays himself open may deter the modern Vandal from his destructive habits.

Efforts are now being successfully made to catalogue our ancient sculptured stones; and as this good work proceeds, and the system becomes more universal, we shall be enabled to keep the various monuments thus recorded in mind; and, by paying a visit when in any particular locality, jealously see if this or that stone is still in its place and properly taken care of. If it is not, or if it has sustained damage of any kind, let the facts be at once reported to some influential archæological society, that proper measures may be taken to meet the case.

With regard to the tympana at Treneglos and Perran Arworthal, I much regret having been unable to ascertain any particulars bearing upon their present positions. In the absence of information to the contrary, I think it is most probable that they were placed where we now find them when the Perpendicular doorways and other portions of the churches were erected.

It is only by the discovery and careful study of these isolated stones that we become aware of the large number of Norman buildings which must once have existed in Cornwall. This will be seen by a reference to the list of Norman remains enumerated in the previous paper dealing with this subject, and where particular attention is drawn to the great number of fonts belonging to this period. These, in all but a few cases, are now the only remains of the original buildings which must surely have enclosed them. Cornwall is, however, by no means exceptional in this, as similar

instances can be found in probably every county in the kingdom, though perhaps not to so large an extent.

The importance, therefore, of preserving every fragment found cannot be too strongly urged, especially as in many cases they supply the only evidence of ancient buildings of the style once prevalent in particular localities.

Before taking leave of this subject, it would perhaps be as well to allude briefly to the sculptured tympana without figures, and also to the other Norman doorways in Cornwall, not here described.

The only other sculptured tympana will be found at the churches of Mylor and Cury.

At Mylor, near Falmouth, there are two, one on the south side, and the other at the west or tower entrance, both of which have crosses in relief upon them. They are figured in the *Journal of the Royal Institution of Cornwall*, vol. iii. (1870), pp. 162-4.

At Cury, near Helston, over the south doorway is one with five interlaced rings in relief, arranged in a curve, and contained within a semi-circular recess having a zigzag border. It is illustrated by Lysons in his *Magna Britannia*, on a plate facing p. ccxxviii., described as "Specimens of Saxon Architecture." J. T. Blight¹ also figures it.

The unornamented tympanum at Tintagel has already been referred to on p. 95.

The remaining Norman doorways are without tympana, as at Blisland, St. Cleer, St. Clether, Cuby, St. Germans, Kilkhampton, Landewednack,² Ludgvan, Manaccan,³ St. Martins-by-Looc, Mevagissey, Morwenstow, St. Stephen's-in-Brannell, Tintagel (south doorway), and that now forming the entrance to the White Hart Hotel, at Launceston, which came from the Old Priory at St. Thomas.

ARTHUR G. LANGDON.

¹ J. T. Blight, "*Churches of West Cornwall*" (1885), p. 46.

² *Ibid*, p. 85.

³ *Ibid*, p. 70.

Primitive Anchors.

THESE appear to be two ideas which have led up to the invention of the modern anchor—(1), the idea of attaching the vessel by means of a rope or chain to a weight sufficiently heavy to keep the vessel from moving when the weight has sunk to the bottom of the sea; and (2), the idea of using a hook instead of (or in addition to) the weight so as

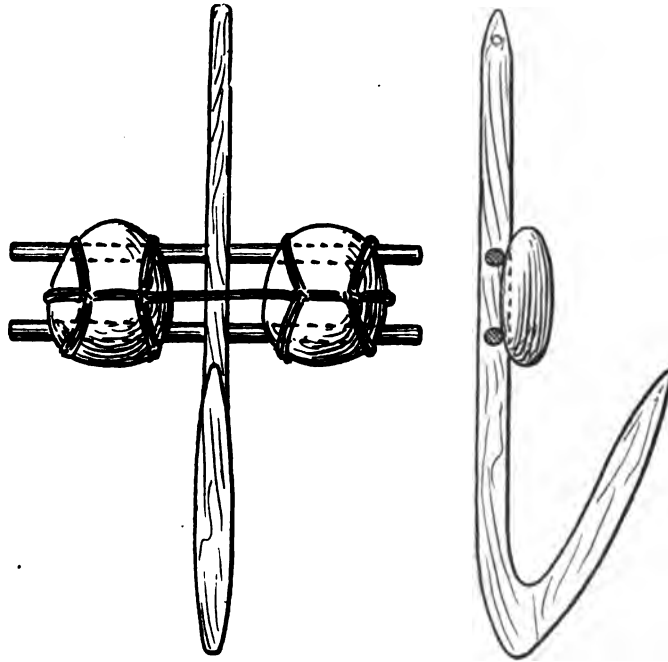


Fig. 1.—Japanese Anchor of Wood weighted with Stone.

Scale $\frac{1}{8}$ linear.

to catch in the bottom. The English word *anchor* is practically the same as the Latin *ancora* and the Greek *angkura*, meaning "that which has an angle," from the root *ank*, bent. The earliest anchors made on the hook principle probably only had one fluke instead of two. In the *Sussex Archæol. Coll.* (vol. 18, p. 61)

there is an illustration of what has been surmised to be an anchor made out of the natural forked branch of a tree. It was found with an Ancient British Canoe at Burpham, Sussex. There is in the British Museum an interesting leaden anchor with two flukes bearing a Greek inscription. Its date is about 50 B.C., and it was found off the coast of Cyrene (engraved in Cecil Torr's *Ancient Ships*). The invention of the anchor with two flukes is attributed by Pausanias to Midas, by Pliny to Eupalamas, and by Strabo to Anacharsis. Diodorus Siculus states that the first anchors were wooden tubes filled with lead, whilst another classical writer says that before the introduction of metal anchors, lumps of stone with a hole through the middle for the attachment of the cable, were used. The form of the anchors used by the Greeks and Romans is well known from representations on Trajan's Column and in the Catacombs at Rome as an early Christian symbol. This form does not seem to have changed materially for quite a thousand years, as is shown by the Bayeux Tapestry (see *Vetusta Monumenta*, vol. 6, pl. 2).

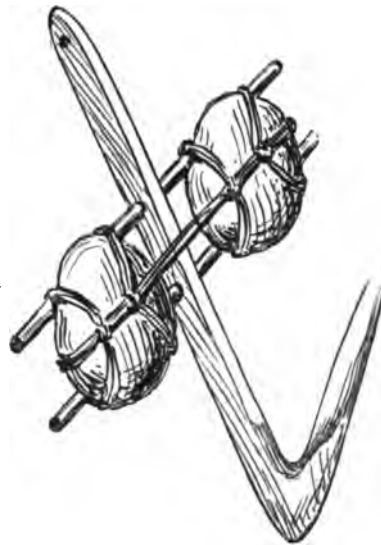


Fig. 2.—Sketch of Japanese Anchor.

Some very primitive kinds of anchors are in use at the present day in different parts of the world, and a study of their construction may throw some light on the evolution of the modern anchor.

The anchor shown on figs. 1 and 2 came from Japan and was seen by me at the Fisheries Exhibition at South Kensington. It consists of a natural forked branch of a tree, slightly improved artificially, so as to make a hook. Two round bars are fixed at right angles to the shank, and to these two ordinary beach pebbles are tied. The length of the anchor is 2 ft. 3 ins.; the width across the hook, 8 ins., and across the transverse bars 1 ft. 5 ins. The stones are from 5 to 6 ins. in diameter, and 2 ins. thick.

The anchor shown on figs. 3 and 4 was in use quite recently in the Aran Islands, off the West coast of Galway. It is now

in the possession of Dr. A. F. Dixon, of Dublin, who has kindly furnished me with full particulars about it. A good photograph of this anchor has been taken by Mr. R. Welch, of Belfast (R. W.,

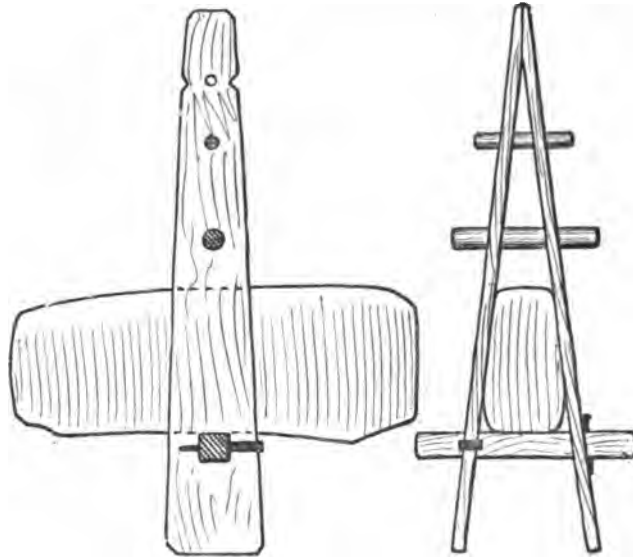


Fig. 3.—Irish Anchor of Wood weighted with Stone. Scale $\frac{1}{8}$ linear.

No. 2,128). The anchor is constructed of a sloping bar at each side and three cross bars, forming a figure not unlike the isosceles triangle in Euclid's *pons asinorum*.



Fig. 4.—Sketch of Irish Anchor.

The lowest of the three cross-bars is of square section, and is fixed by iron spikes at each side to the sloping pieces so as to prevent them spreading outwards. The stone, which acts as a weight, is clipped by means of the two side pieces, being held tightly by two spliced rings of rope passing under the upper cross-bars. These cross-bars are of round section and project at each side, thus keeping the rope rings from slipping upwards.

The cable is fixed to the middle of the lowest transverse bar and is carried up on one side of the stone, then between the two sloping boards, and finally through a loop fixed to a hole at the top of the anchor. The boards at each side are 1 ft. 10 $\frac{3}{4}$ ins. long, and the stone 1 ft. 5 ins. long.

The next specimen (figs. 5 and 6) came from Polperro in Cornwall, and was sketched at the Fisheries Exhibition, at South Kensington. It is of wood, weighted with a lump of slate like the Irish anchor just described, but is of a slightly improved form, as it is provided with two flukes. The construction and method of chipping the stone are also different.

The last anchor illustrated (fig. 7) was photographed on the quay at St. Servan, near St. Malo, in Brittany, by Mr. A. D. Mitchell, a member of the Camera Club, who has given his kind permission for it to be reproduced. The principle of this specimen is the same as that of the Cornish

killick, but the two long sticks between which the stone is gripped are fixed in round holes in the flukes, instead of the flukes being inserted in mortices in the side pieces forming the shank. A

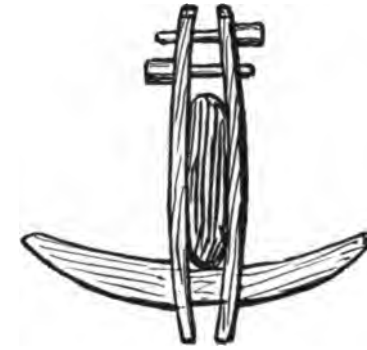


Fig. 5.—Anchor of Wood weighted with Stone, from Polperro, Cornwall.
1 ft. 6 ins. wide across flukes.



Fig. 6.—Sketch of Cornish Anchor.

similar killick from Massachusetts in America is engraved in the *Smithsonian Contributions to Knowledge* (vol. 25, p. 197). Sometimes anchors of this class have four flukes and four sticks arranged pyramidally to form the shank, like one from Brazil in the British Museum.

It may seem strange that such primitive looking contrivances as these rude anchors, made of wood and weighted with stones, should continue to be used by fishermen who have a full knowledge of every modern appliance connected with navigation and vessels. Yet there are good reasons why they should have survived. Where the sea or river bed is rocky, anchors are easily lost. This is a serious matter when the anchor is of iron and of some value, but if it is constructed like those described there is not much difficulty or expense in replacing it. A beach stone and a few bits of wood are always at hand,

and the skilled workmanship required to fashion them into a very serviceable anchor, is but small. Thus it is that, under certain conditions, primitive appliances must always hold their own against modern inventions. When, as often happens, a newly introduced contrivance gets out of order, it generally involves much greater loss of time and more expense to replace it than if it were of



Fig. 7.—Wooden Anchor weighted with Stone, used in Brittany.

From a photograph by A. D. Mitchell, Esq.

simpler construction and capable of being made by an ordinary workman out of materials easily procurable on the spot. Highly civilised man has much to learn from his prehistoric ancestors, and from uncultured races still existing, as to how he should act in an emergency when deprived of his usual appliances.

J. ROMILLY ALLEN.

How Tallon.

THE members of a shooting party cannot be considered the most appropriate persons for undertaking the important work of opening a barrow, but there is this to be said about them, that they often have opportunities

when out on the moors of meeting with these interesting memorials of the pre-historic age. In September of this year (1897) a party from Sir Frederick Milbank's, at Barningham, gathered for lunch at a place called How Tallon, 1,466 feet above sea level, and overlooking the valley of the Tees from Barnard Castle to Darlington. The spot selected was the base of an oval-shaped mound, about six feet in its highest part. It had all the appearance of artificial work, and on measuring the circumference it proved to be about sixty yards. Notwithstanding its present desolate position, How Tallon was not so much out of the world in past ages as it now appears. Half-a-mile to the east of it is a bridle road, which was formerly the route between the Roman station at Bowes and the station at

Ruth. Whether or not there was a settlement at How Tallon, further investigations alone can prove, but the fact that the barrow yielded at least five burials would shew that somewhere near at hand, perhaps among the rocks lying to the north of the barrow, some evidences of human habitation may be met with. The illustration (fig. 1) gives a general outline of the position of the burials as they were unearthed.

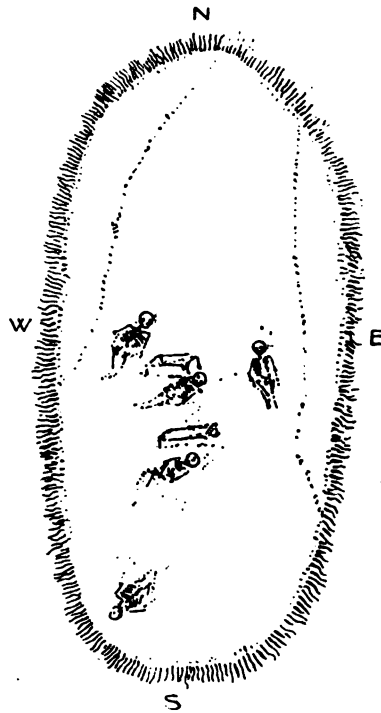


Fig. 1.—Sketch Plan of Barrow at How Tallon.

The first trench was made on the south side of the barrow (fig. 1), and before a distance of three feet was reached fragments of bones were found, including pieces of a skull, and portions of an upper and lower jaw, with sound and perfect teeth, apparently belonging to a man in the prime of life. This body was not more than two feet below the surface of the barrow, but it was impossible to determine the exact position in which it had been laid, so much of it having turned to dust.

The digging was then resumed in a northerly direction towards the centre of the mound, and presently it was observed that a long, thin, upright stone was protruding through the grass near the summit.

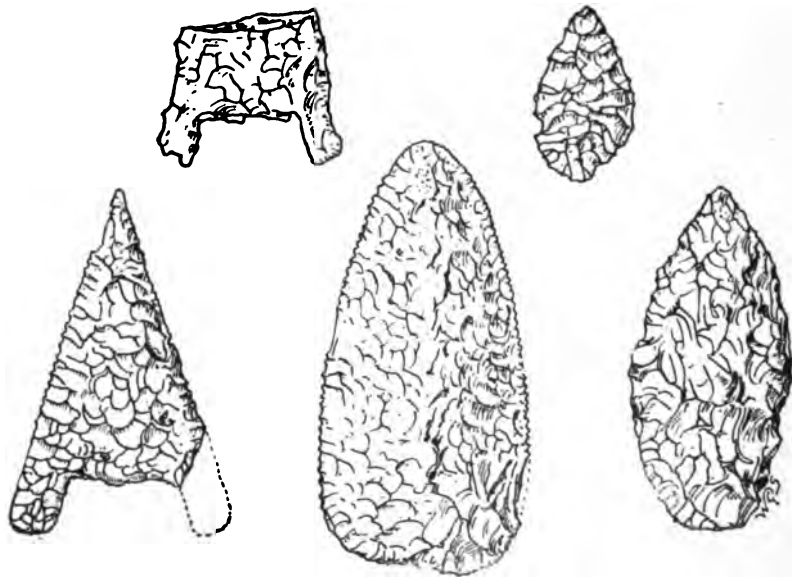


Fig. 2.—Flint Knives and Arrowheads found in barrow at How Tallon.

Great care was taken in unearthing this and clearing away the soil round it. Human bones were again discovered, and ultimately a skull was found, which had been pressed flat by one of the stones of a cist that had fallen in, owing to a wall having been built across the barrow. It was possible in this case to trace with some certainty the position in which the body had been buried. It looked as if it had been placed on its side in the cist, and then had been crushed by the stones above it. There were few perfect bones, but the jaws and teeth clearly shewed they were those of an old man, for the teeth were worn down to the level of the gums, as if they had been ground away by eating hard substances.

Close to the body were found a perfect knife with a finely serrated edge, as shown in the illustration (fig. 2), an arrowhead, also serrated on the edge, but with a barb and possibly the tang missing, two broken fragments of arrowheads, and a rough scraper. There were also the remains of a rude vessel of pottery very imperfectly baked (fig. 3), but with a decoration of triangular pattern, which exactly fitted the point of the barbed arrowhead when this was placed against it. It is possible that the person who made it had pressed upon the wet clay with the arrow point before baking it.

Near to the bones was also found a tooth of *Bos longifrons*. In spite of the most careful examination of the soil, which was passed



Fig. 3.—Fragments of Ornamented Pottery found in barrow at How Tallon.

through a fine sieve, no other portions of the broken arrowheads were found. These evidently had not suffered from the pressure which had destroyed the bones and the urn, for the white patina at the fractured parts of the flints, proved that they were in their original condition as at the time of burial.

Equinoctial gales and accompanying rain postponed further proceedings for some days, and in the meantime I had to leave, so that, not having been an eye witness any longer, I quote the words of Sir Frederick Milbank, who was present at the conclusion of the digging. "I sent the men forward in the morning, and then rode up about noon to How Tallon. They had just come upon the stone of another

cist. This proved quite empty when we opened it, but above it was a body, the skull of which was in perfect condition. Birtwhistle, the keeper, held it in his hands to shew it me, but while he did so the wind blew upon it, and it all fell to pieces excepting the cheek bones and jaws, which were in the most perfect order. It is a strange thing how the teeth of these people seem to have had no tendency to decay. In this instance there was not a single tooth missing in either jaw, and they were as white as snow. Beside this body we found fragments of pottery and a flint cutting implement. We went forward with the digging, and near at hand we came upon what, I consider, was the body of a woman, as the bones and jaws were smaller. In this case also the teeth were all perfect. A little further on again there was another body, and near to it three flint scrapers and a sharp pointed flint. In this instance the teeth in the jaws were many of them missing. I must now record what is a very singular find. Near these bodies were heaps of snail shells¹—hundreds of them; they are bleached snow white with great age and are very brittle. None were found in the other part of the mound with the other burials, and in clearing out the rest of the mound we found no more. I have had every search made by the keepers to find snail shells of similar character on the moor, but without result. It is very curious that these heaps of shells should be found beside these burials, at least three feet below the surface, unless they were placed there when the burials took place."

I must mention another peculiarity of How Tallon which may in some way have connection with the people who are buried there. The spot itself is the summit of the moor, but the ground is covered with grass, and not heather, all round it. At the north side are several curious pit holes about six feet deep, and about eight feet wide at the top. There are no mounds beside them to indicate that they have been trial holes in search of mineral or stone; in fact there is nothing of that character in this part of the moor. A little beyond the pits is a ravine with rocks, and an abundant supply of water springing out of the side of the hill.

REGINALD A. GATTY, LL.B.

¹ *Helix nemoralis.*

Notes on Archæology and Kindred Subjects.

BYZANTINE JEWELLERY IN CYPRUS.

THE remarkable collection of Byzantine jewellery reproduced in the figures was found by accident in 1883, lying all together near the surface of the



Fig. 1.—Cyprus Museum. Necklace, No. 4891, and Rings, Nos. 4896-7.

ground about a mile inland of the town of Kerynia, on the north coast of Cyprus, and near the modern high road thence to Nicosia. Unfortunately no exact account is preserved of the circumstances of the discovery, and subsequent excavation on the site of the deposit produced nothing further.

The objects are preserved in the Cyprus Museum at Nicosia, with a great mass of other antiquities, which, under existing regulations, have fallen to the share of the Government of Cyprus, from various excavations in the island. It was not, however, till 1894 that an inventory of them was prepared, and even now, though a description of them is included in the *Cyprus Museum Catalogue* now in the press, it has been found impossible to publish them fully, or with illustrations. In the description which follows, the objects are quoted under the numbers which they bear in the *Catalogue* above mentioned, from which these paragraphs are slightly expanded.

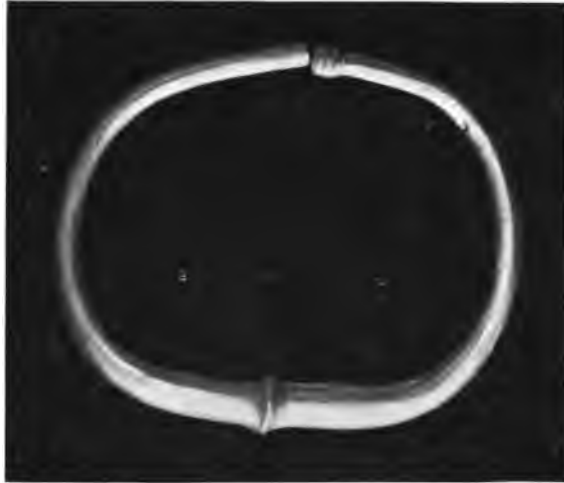


Figs. 2 and 3.—Pair of Earrings in Cyprus Museum, Nos. 4892-3.

No. 4891 is a necklace of double 8-shaped links, fastened behind by a hook-and-eye between two embossed and perforated discs, each representing a crested bird of defiant aspect, within a deep beaded border. Compare three earrings exhibited in the gold room of the British Museum, with similar birds, surrounded by foliage like that of the pendants below. On the chain three pendants are strung from rings which slide easily over the links:—(1) a slightly elongated cross with central disc and lobed arms of the same style as the discs of the fastening, but filled with foliage; (2) a pair of flame-shaped pendants of the same style; (3) a pair of six-sided tubular beads, with beaded ends, strung between (1) and (2) to keep them apart. The necklace and pendants are of solid gold throughout (fig. 1).

For the style, compare a smaller necklace, in the British Museum, with many pendants, some of which are enriched with niello, like the ring No. 4897; a pair of earrings in the collection of the late Sir A. W. Franks,

now in the medieval room of the British Museum; another pair in the Metropolitan Museum, New York (Cesnola Collection, No. 83); and another, unnumbered, in the Naples Museum.



Figs. 4 and 5.—Pair of Bracelets in Cyprus Museum, Nos. 4894-5.

Nos. 4892, 4893 are a pair of earrings, of which the “ring” itself is of a common late form, which begins in the fifth-fourth centuries B.C., and is perpetuated in many modern earrings. It carries a loop below, in which

is hung a flat pear-shaped pendant :—(1) in the centre of this is a flat oval amethyst, longitudinally perforated and suspended vertically on a wire within (2) a pear-shaped frame consisting of two beaded rims separated by four perforated rays, between which lies (3) a loop of small pearls strung on a wire which passes through loops. The gold is solid throughout. An earring in the British Museum (56/12/23, 1746, from the Barbetti Coll., and of Sardinian provenance) is of exactly the same pattern, though a little smaller (figs. 2 and 3).

Nos. 4894, 4895 are a pair of bracelets of hollow but massive gold, of flattened oval form, swollen in front, and with the ends joined under a narrow ferrule behind (figs. 4 and 5).

No. 4896 is a finger ring formed by a flat gold band of chased work like the ornaments of 4891. The motive of the pattern is a Byzantine palmette-scroll (fig. 1).

No. 4897 is a finger ring with a flat plain hoop, to which a flat circular plate is soldered in front as bezel. Both hoop and plate are of solid gold.



Fig. 6.—Finger Ring
in Cyprus Museum,
No. 4897.

On the face of the plate is engraved a representation of the Annunciation: the Angel Gabriel turns to the right, with his left hand raised; the B. V. Mary to left. Both are represented standing and crowned with halos; between the heads is a lobed cross, like that of 4891, perhaps intended for the Holy Dove. In the large exergue below is a pair of volutes with foliage. The design is enriched with transparent niello: red, blue, and green (fig. 6).

So few examples have been published hitherto of the gold work of this period, in fact so few objects of the kind appear to be accessible to students at all, that the commentary upon this find must be of a slight and tentative kind.

The foliated links of the chains in the Guarrazar treasure (*Cluny Museum*: cf. *Labarte*, vol. i., pl. xxxii.) present less free and effective modelling in the Spanish gold work of the seventh century, but both in shape and intention may be brought into comparison with the pendants of the necklace.

In the same museum (No. 3129) is a cross of somewhat similar work, and in the museum of the *Bibliothèque National* (No. 351) is a necklace with beads of the same style, and pendants with similar foliage, associated with coins of Antoninus Pius, Pertinax, Severus, and Postumus, but the coins are obviously very much earlier than the gold work. The only close parallels are the earrings and necklace already quoted from the British Museum, and these unfortunately cannot now be dated with any certainty. On grounds of style alone, however, it would probably be safe to assign the Kerynia treasure to the seventh or the early part of the eighth century.

JOHN L. MYRES, F.S.A.

ON TWO EXAMPLES OF OLD LEAD-WORK.

WALKING along Bishopsgate Street Within towards Bishopsgate Street Without, and keeping on the right-hand footway, the observant pedestrian will notice a pair of venerable iron gates, and a short archway leading into a courtyard, at the head of which stands a building of severely respectable appearance, now used as the London office of a colonial bank. The building itself is one of those forbidding structures which show the high-water mark in domestic architecture reached by our forefathers, and pronounced by them to be the only type of building that a law-abiding

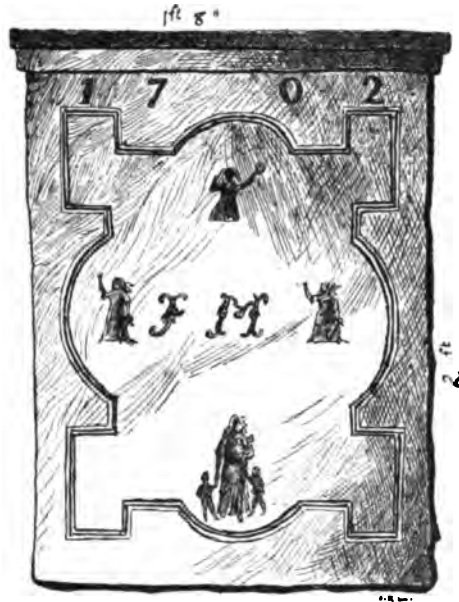


Fig. 1.—Leaden Cistern in Bank in Bishopsgate Street.

citizen should inhabit. I say "domestic architecture," as there is very little even now to mark the building as a place of business.

During some recent alterations it was found necessary to remove a very fine leaden cistern, a portion (there is a companion piece) of which is shown at fig. 1. The cistern was found to be too heavy for easy removal intact; and in order to preserve some portions of it, the raised designs were cut out, and the remainder consigned to the melting pot. Truly a convenient proceeding, but one with which antiquaries would not perhaps agree. However, the old adage has it, "Half a loaf is better than none," and it can readily be transposed, "Half a cistern is better than none." As the two pieces are now left, however, it is somewhat easily assumed that they formed two slabs, or labels, such as one often sees attached to old

house fronts. As will be seen from the sketch, the effect of the design is far from unpleasing. The initials in the centre appear to be "F. M.," and probably refer to the name of the lead founder.

The topmost figure is shown in half length, and holds in its outstretched hand a wreath. The two figures flanking the initials have evidently been made by the same stamp, and would appear to personify "Hope," if one may judge by the anchors which are incorrectly rendered in the original.

-As regards the base figure (which is in high relief), it would seem to suggest "Piety." To those versed in Roman numismatics, the similarity of the group to that on a first brass reverse of Antoninus Pius will be at

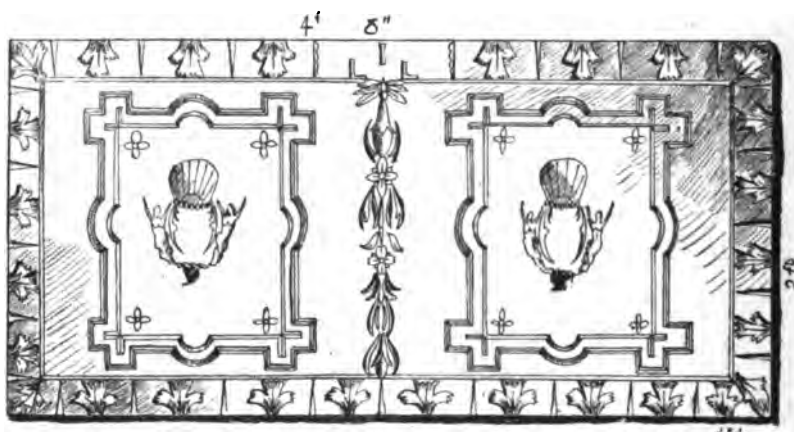


Fig. 2.—Leaden Cistern in garden of Bank in Bishopsgate Street.

once apparent. The figure on the coin is that of "Piety," and so probably is that on the cistern, although the appropriateness of the selection is not very clear.

In the bank garden is a yet finer specimen of lead-work, fortunately intact, and in excellent preservation, although of a rather later date than fig. 1. The design being purer and freer from would-be classic allusions, its artistic effect is considerably enhanced (see fig. 2). The lead founder's initials in this case are "I. L. L.," which are to be seen towards the top of the cistern, and immediately above the really good floral design separating the two raised panels.

My thanks are due to the authorities of the bank for their kind permission to make the accompanying sketches.

Should any further examples of similar lead-work be known I should be grateful for particulars of them.

J. RUSSELL LARKBY.

SEVENTEENTH CENTURY LEAD-WORK IN PEMBROKESHIRE.

A VERY interesting leaden water-tank was recently brought to light at Stackpole Court, in Pembrokeshire, the residence of the Right Hon. Earl Cawdor (with whose kind consent I send the accompanying photograph), which is a very excellent example of seventeenth century lead-work. It bears the date 1659, and the initial letters upon two shields of "R. L.," being those of Roger Lort, of Stackpole, who served as High Sheriff for the County of Pembroke in 1651, and who was created a Baronet in 1662. The initial letter "I" is evidently inserted as an addition (both upon the



Leaden Cistern at Stackpole Court, Pembrokeshire.

(From a Photograph by the Hon. and Rev. A. G. Campbell.)

larger shields upon the panels as well as upon the two smaller shields upon the entablature), and stands probably for John Lort, of Prickeston, who was Roger's son and eventual heir, and who served as High Sheriff in 1652. The only son of Sir John Lort was Sir Gilbert Lort, who, dying without issue, left his enormous estates to his two sisters, Elizabeth and Mary. The marriage of Elizabeth with Sir Alexander Campbell brought these estates to the present Earl Cawdor, by whose brother, The Hon. and Rev. A. G. Campbell, the above photograph was taken.

Derwydd, 1898.

ALAN STEPNEY-GULSTON.

STAINED GLASS WINDOW IN NEWINGTON CHURCH.

I HAVE lately seen an ancient stained glass window in Newington Church, near Wallingford, a short description of which will, I think, be interesting to some of your readers. It is a small two-light window in the north wall of the chancel, dating from the second half of the fourteenth century. The glass does not seem to differ much in age from the stone-work of the window.

In the left hand, or western light, is a representation of the Assumption of the Blessed Virgin, who is shown surrounded by angels, one of whom is placing a crown upon her head. Most of the lower part of this light is missing.

The subject in the other light, which is close to the Altar, is the Blessed Trinity, and the mode of representation is, as far as I am aware, unique.

The Three Persons of the Trinity are seated across the window on one level, all being on the same scale. The figures to the right and left are crowned, and each holds up a hand in blessing. The centre figure, which represents our Lord, is crowned with thorns and displays the sacred wounds. There are a number of small angels behind and above, as in the adjoining light, one of whom holds a crown over the head of our Lord.

The whole treatment is without colour except the outer garments of the three figures, which are all of a deep blue, the rest being delicately drawn and enriched with "stain," varying a good deal in tone. Beneath the three figures the light is spanned by a rainbow. Below the representation of the Trinity is the kneeling figure of a layman (?) with a scroll, which runs up by the side of the subject and forms over it a kind of canopy. There is an inscription on this beginning "Gloria eterno patri et xpc." The other words have gone, or are illegible, except the "Amen" at the end.

All the background is of delicately drawn quarries. The whole effect is very charming, and I need not say of somewhat exceptional interest. There are other remains of excellent glass in the church, generally of the same age as the stone-work of the windows, but not calling for any special remark. The portion of an Annunciation in one of the nave windows is beautifully drawn—it shows the Blessed Virgin with the Dove on her breast. I should add that the glass was partly re-glazed lately, but it appears to have been very carefully done.

J. OLDRID SCOTT, F.S.A.



Stained Glass Window in Newington Church.

CARVED SLATE FROM KILLALOE, CO. LIMERICK.

THE piece of carved slate here illustrated was found at Killaloe about 1830, and is now in the British Museum. It is $3\frac{1}{2}$ ins. long by 3 ins. wide and is carved on the front and back with the peculiar interlaced patterns and zoömorphic designs which are characteristic features of the decoration of the early Irish illuminated MSS.



Front.



Back.

Carved Slate from Killaloe.

Fragments of bone with similar decoration have been found in crannoges at Strokestown, and at Lagore, in Ireland (see Sir Wm. Wilde's *Catalogue, Mus., R.I.A.*, p. 345), but carved objects of stone of this description are very uncommon. We are indebted to Mr. C. H. Read, F.S.A., of the British Museum, for permission to illustrate the piece of slate.

STONE BALL FOUND AT STRYPES, ELGINSHIRE.

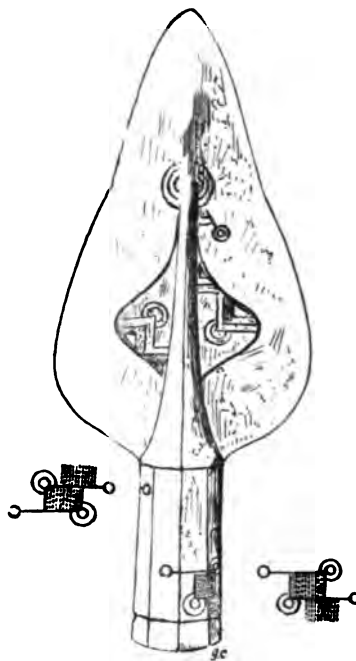


Two views are here given of a stone ball of the type previously described in the *Reliquary* (January, 1897, and April, 1897, pp. 45 and 102). This specimen was found at Strypes, Elginshire, where so many interesting prehistoric relics have been brought to light (see *Reliquary*, January, 1897). We are indebted to Mr. Hugh W. Young, F.S.A. (Scot.), for sending photographs of the ball for reproduction. The arrangement of the knobs is peculiar. They are twelve in number, and placed in groups of three on the four faces of an equilateral pyramid inscribed in a sphere, so that from one point of view they appear to be grouped in threes, whilst from another they appear to be grouped in fours. The circumference of the ball is 9 ins.

Stone Ball dug up at Strypes, Elginshire.

BRONZE SPEAR-HEAD FOUND NEAR BOHO.

THE bronze spear-head here illustrated is in the possession of Mr. Thomas Plunkett, M.R.I.A. It was found by a farmer in the summer of 1896 in Bogland, near a place called Dogs, in the neighbourhood of Boho,



Bronze Spear-head found near Boho.

Co. Fermanagh. It is said that a second spear-head of a similar pattern was found at the same time, but it is not now forthcoming. The spear-head shown is $4\frac{3}{8}$ ins. long, and the scale of the illustrations is $\frac{3}{4}$ linear.

*Science and Art Museum,
Dublin.*

GEORGE COFFEY, M.R.I.A.

BLAKENEY CHURCH CHANCEL.

THE church at Blakeney, which is one of the finest of the grand series which Norfolk possesses, is of two ages, the nave and tower belonging to the fifteenth and the chancel to the thirteenth century. The main tower is at the west end, but there is in addition to this, a tall slender

turret attached to the north-east corner of the chancel. It was built as a lighthouse to guide ships entering the harbour, which in old days was of considerable importance. The turret, which gives great character to the church, belongs to the fifteenth century, but the doorway by which it is entered from the chancel is Early English, and there can be little doubt that a turret in this position formed part of the original design, and gave access to a chamber in the roof above the stone groining. The chancel is a beautiful work throughout; it is 43 ft. long by 21 ft. broad and is groined in two square bays, the ribs being finely moulded and carried by triple shafts. There are no ridge ribs; the two bosses are very bold and well carved with trefoil foliage.

The western bay has two windows on each side, which now have late tracery in them, the inner arches only being original.

In the eastern bay the arrangement is different, there being one window only of the same pattern, which on the north side leaves room for the turret I have mentioned, and the doorway into it, which is close to the east end; there is also in this bay a priests' door on the west of the window, which on this side is nearly in the centre of the bay.

On the south side, the space east of the main window is occupied by a lancet window on a smaller scale, which, like the turret door opposite, is close up to the east wall.

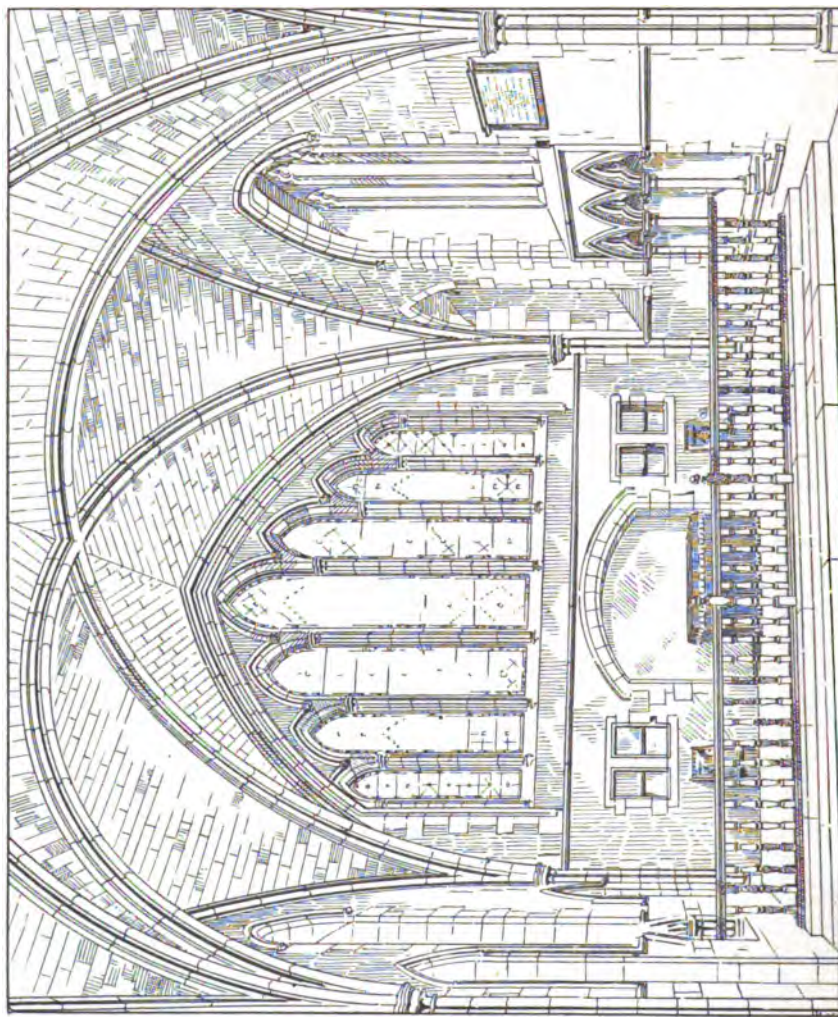
Turning now to the east wall of the chancel, the window consists of a most beautiful group of seven graduated lancets, their heads following the line of the wall rib of the groined roof. They are well moulded and the jambs are enriched with trefoil shafts. Such a window as this is rarely met with in a parish church. Below the window is a series of recesses sunk in the wall, consisting of a double aumbry on each side and a wide arched recess in the centre. This has the form of founder's tomb, but was clearly provided as a large cupboard, perhaps to hold vestments. The recess is 7 ft. wide by 1 ft. 5 ins. deep. The head is segmental and chamfered, while a moulded label has been cut away; in each jamb are two grooves for wooden shelves.

The existence of this feature in the centre of the east wall as well as the small lancet in the south wall, point to the fact of a narrow sacristy having been cut off from the chancel at its extreme east end, the altar standing forward some 6 or 7 ft. There is a gap in the string course in the north and south walls, which no doubt indicates the exact position of the cross wall which once existed. It would, of course, be kept low so as to allow the eastern lancets to be seen over it, while, as in some similar cases, the wall would be pierced with one or two doors giving access to the sacristy. The doorway into the turret, which I have described, would come within the enclosure.

One or two other features in the chancel are worth noting. The old pavement and steps remain to a considerable extent, some of the tiles

retaining traces of black or yellow glaze, while one pattern tile of early character remains.

Sedilia on the south side, and what was probably an Easter sepulchre on the north, were inserted in Early Decorated times. In the



Blakeney Church. Norfolk. Eastern Bay of Chancel.

eastern jamb of the priests' door two iron staples may be seen which probably helped to carry the lenten vail, a small patch in the stonework in the opposite side of the chancel marking the place of the other support.

The turret stairs, before rising to the upper stage, where the beacon light was placed with four wide windows to allow it to be well seen,

gives access, as no doubt it did when first built in the thirteenth century, to the chamber above the stone groining of the chancel. There is a door way (now blocked up) from this chamber through the wall over the chancel arch which once looked into the nave. What its exact purpose was I do not know, but it clearly became unnecessary when the rood loft was erected in the fifteenth century. The rood-beam of this age still remains in a perfect condition, and is in such a position that the cross and imagery which once stood upon it must have blocked up the older doorway. No doubt whatever purpose the doorway had was better served by the later rood loft. The beam is richly moulded, with a pretty carved cresting in one of the hollows, and is still coloured. It now carries some good looking frames containing the commandments, etc.

The lower part only of the rood screen remains; it is of admirable design, and the carving is exceptionally good. Considerable portions of the stalls still exist, but in a rather fragmentary condition, a set of four on the north side of the chancel being of a different pattern to the rest. These a few years back stood in the nave, and formed part of what was known as the priory pew. There was a priory in this parish and the stalls probably were moved thence to the church at the dissolution.

The whole church is well worthy of study. The nave is most impressive from the perfection of its proportions, its beautiful roof, and its stately arcade, while the chancel is of especial interest. The existence of an eastern sacristy, though not by any means unique, is sufficiently rare to attract the attention of the archæologist.

J. OLDRID SCOTT, F.S.A.

Notices of New Publications.

"ADDRESS TO THE ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND," by GENERAL PITT-RIVERS, on the occasion of its visit to Dorchester, August 3rd, 1897: enlarged and copiously illustrated in order to serve as a guide to the Bronze and Stone Age models in the Museum, Farnham, Dorset.

Unfortunately every archæologist is not endowed with the leisure and means which are happily at General Pitt-Rivers' disposal, and methods of research must be modified to suit individual circumstances. But it is not too much to say that this paper is indispensable to the field-worker. It is practically a description of "how to dig," written by our greatest excavator, and it is full of hints which must be followed if science is to be benefited by researches in prehistoric camps and grave mounds. It is

not everyone who can afford to kill selected specimens of cattle expressly to compare them with ancient breeds, but we can all record the exact spot where each object has been found, and we can do our best to save every scrap of pottery, at least till it has told its tale. If sensational results do not always follow from this excessive minuteness—like Dr. Stolpe's restoration of a buried boat, long rotted away, from records of the exact positions of nails that remained—yet we have the satisfaction of knowing that we have done what we could to force as many secrets as possible from the subject of our investigations. We are sorry, though not surprised, to see that General Pitt-Rivers, like all other anthropologists, has been hindered by those well-meaning people who insist on giving "Christian burial"—whatever that may be—to human remains that come to light from time to time.

The drawings that illustrate General Pitt-Rivers' paper are perfect—they cannot otherwise be described. To the many to whom the General's larger works are inaccessible they will be welcomed as models of archæological illustration.

"THE OLDEST REGISTER BOOK OF THE PARISH OF HAWKSHEAD, IN LANCASHIRE, 1568-1708." Edited by H. S. COWPER (Bemrose & Sons, Ltd.). "THE REGISTERS OF STRATFORD-ON-AVON, CO. WARWICK." Baptisms, 1558-1652. Transcribed by RICHARD SAVAGE (Parish Register Society). So far as we can judge without a collation of MS. and printed copy, the work of both Mr. Cowper and Mr. Savage has been done as well as it can be. No one who has not undertaken similar labour can appreciate the difficulty of transferring the maddening peculiarities of orthography and contraction presented by old documents into type, and in discriminating between printers' errors and intentional misspellings in the proof. Mr. Cowper, indeed, has not quite escaped from his printer. In his introduction he has quoted some entries from the body of the text, and we have noticed a few inconsistencies in such matters as the use of capital letters. It would be hypercritical to lay stress on these slips; we merely point them out as instances of the difficulties which editors of documents such as these have to face.

Mr. Cowper has provided the register edited by him with an elaborate introduction, in which he concentrates most of the interest that a record of the kind possesses for the lay mind. Mr. Savage lets his register speak for itself, introduced by a brief preface of three pages. There is something to be said for both plans—by the first, one not a family historian is saved much arid reading; by the second he is left to wander at will, and even in a cursory glance through the pages much curious information is picked up. It is certainly creditable to the Parish Register Society that it should have issued five such volumes in a year.

To the genealogist, of course, these documents are of paramount importance. To the Shaksperian specialist the Stratford registers are of abiding

interest (we are sorry to learn that even they have not escaped that malignant animal, the curiosity-seeking tourist, and that "a small square piece has been cut away from the bottom corner of the page upon which the entry of the poet's birth appears"). To others they might seem at first sight soulless as a directory: yet this judgment would probably be reversed on a little scrutiny.

The ethnologist, for instance, would be interested in the racial notes scattered here and there: by the occurrence of an "Egyptian" or Gipsy at Hawkshead, and by the large Welsh population to which Stratford registers bear testimony. The latter feature should also appeal to the Celtist. The philologist would be interested in localisms of speech, such as the North-country "till" for "to" at Hawkshead; and would find his ingenuity taxed to find etymologies for some of the surnames, such as "Shottelbottell." Even the mere lover of sensation would not go empty away, for we have in the Hawkshead registers a murder, several suicides, an execution, and a death from excessive drinking, all described in the most realistic manner—to say nothing of the horrible account of the body found drowned "sore eaten and disfigured with fishes." The folklorist will be interested to note that this unfortunate corpse was buried, it is expressly stated, "on the north side of the steeple"—no relative could be discovered, so that there was no one to prevent his interment on the "devil's side." The curiosity-hunter will find scope for his delectation in the names that people used to saddle their children with—"Huen" and "Bryam" as masculine, "Ealse" and "Emas" as feminine appellations were common at Hawkshead. (Such combinations as "Jepthah Satterthwaite," "Balthazar Puthpker," and "Hercules Hunkes," are worthy of Dickens. Of course "Righi Rigge" and "fearful Allan Sands" are mere abortions). And though nearly 250 years have passed since the death of Ellsabeth Hodgshon, yet all alike will feel a thrill of emotion at the sad tale of that poor little three-year old waif, who "lost her way and wandered to the Hye greene and there was stervd to Death; And could not be found though sought by many untill foure days after that shee was lost."

Some little insight may be gained into the character of individuals even from these bald records of their families. Take that excellent Stratford burgess, Mr. Simon Goodwin, for example. Unlike his contemporary, Mr. John Burman, who seems to have presented his daughter Rose for baptism when he was seventeen, he was not in too great a hurry to marry. His eldest child, a son named after himself, was baptized in 1617, twenty-nine years after the rite had been administered to himself. Next year he became father of a daughter whom he christened Anne, and in the following twelvemonth twin sons were added to his responsibilities. These he named Ham and Japhet; probably he feared confusion with his own or his eldest son's name, and consequently rejected the more respectable Shem. If so, he was gifted with foresight and prudence. However that may be, his choice of Scriptural names indicates his Puritan tendencies. A son born in 1621,

indeed, was named Richard—perhaps Mistress Goodwin had a well-to-do brother of that name—but this possible bit of worldly wisdom is almost the only lapse we detect in Simon's principles. A daughter (1622) and another son (1624) were called Mary and Joseph, no doubt in honour of the heads of the Holy Family. How many of this already numerous family were surviving by this time we cannot tell without the burial register before us. No one can go through a fairly large number of these registers, as the present reviewer has done, without being struck by the appalling infant mortality they record; and there is no reason to suppose that the Goodwins were better skilled in nursery hygiene than others of their time. One child at least—the elder girl—was dead in 1626, for the third daughter, born in that year, was called by her name. It is not at all unlikely that the father was anxious to preserve in his own family the names of the prophet and prophetess who figured so conspicuously at the Presentation of the Infant Christ. It is characteristic of the Stratford families of this period, from the Shaksperes downward, that they seem to have had no superstition against naming a child after a dead brother or sister.

When another boy appeared in 1628, Simon, like Leah, said "a troop cometh." There seemed no immediate reason why the periodical increase in his family should come to an end, so in the sure and certain hope of having two more sons in the future, he called the new-comer Sidrach. It must have been a disappointment when next year's child turned out to be a girl! A fellow townsman, Mr. Thomas Allen, had a similar disappointment. His expected son was destined to bear the name of Timothy: when a daughter arrived instead he called her Tymothea. Eight years later the son came: but the name having already been wasted on the sister, Mr. Allen could do nothing better for him than "Awtheryn"—which perhaps served as a salutary lesson to our hero. So he boldly called the youngest Miss Goodwin Katherine, and hoped for the best. He was not disappointed. Two years later Mesack made his appearance: and at last in 163 $\frac{2}{3}$, he had the proud satisfaction of bearing little Abednego Goodwin to the font. The goal of his ambition was reached: we hear no more of him from the baptismal register. It is melancholy to find that of the eight sons Ham alone re-appears in his turn as a father; without the marriage register it would obviously be impossible to trace the daughters.

We are grateful to Mr. Cowper for the pains he has taken in extracting and tabulating the curiosities of village life displayed by his register. We are as grateful to Mr. Savage for letting us wander untrammelled among the ghosts of men and women who have vanished as a dream in the morning.

R. A. S. MACALISTER.

"A HISTORY OF THE CHURCH OF THE HOLY SEPULCHRE, NORTHAMPTON:" by REV. J. CHARLES COX, LL.D., F.S.A., and REV. R. M. SERJEANTSON, M.A. (Northampton, W. Mark.) The authors of this book have spared no pains to make their work complete. Starting with the Church of the Holy Sepulchre at Jerusalem, of which they give a brief and, for reference, very convenient account, they trace the historical connection between the probable founder of the Northampton round church and the Jerusalem building; and then follow the architectural vicissitudes of the church itself. Mr. Garratt has rendered able assistance in this portion with his pencil. A full account of the not very interesting monuments follows—including a proper castigation of the restoring persons who turned the top of a coffin-slab into a "consecration cross." Then comes an account of the vicars, every page of which displays patient research. A list of churchwardens is an unusual feature in a work of this kind. The registers and accounts are carefully studied; and the work ends with extracts from wills relating to the church itself, an account of the charities, and an alphabetic list of persons whose tombstones in the churchyard are still legible. Together with the plan of the church itself, the ancient pre-Norman sundial, the Norman tympanum, and the series of musical corbels, are exceptionally interesting.

At first sight we hardly expected to have to take this book seriously: its style of binding and "get-up" appeared almost too sumptuous to enshrine a work of any value; but we are happy to say that we have found it a model of thoroughness.

"RECORDS AND RECORD-SEARCHING," by WALTER RYE. Second Edition. (London, G. Allen, 1897). Mr. Rye's little book on Records, *et multis aliis*, was on its first issue found so useful that it was bound to get into a second edition. Packed as it was with information, it could not help being wrong in many particulars. This Mr. Rye knew full well, and he was accordingly quite entitled to request his readers to be merciful, and to send him "more in sorrow than in anger" such corrections and additions as their special studies enabled each to suggest. Several appear to have done so, and Mr. Rye's second edition has no doubt benefited accordingly. But others have forgotten to communicate with Mr. Rye, or Mr. Rye has forgotten their communications—the latter in one case to our certain knowledge—and there consequently still remain a few slight errors and omissions, which, in the event of a third edition being called for, it may be as well to point out:—(p. 28) it should be stated that the *Boldon Book* has been published by the Surtees Society; (p. 28) *The Domesday of St. Paul's* was edited for the Camden Society by Archdeacon Hale, not Hall; (p. 49, note 2) the number of the report of the Deputy Keeper of the Records has not been supplied—the first is the one intended; (p. 82, line 4) the Twentieth Report of the

Deputy Keeper does not contain 207 pages; (p. 92) a catalogue of Dr. Williams' "library" should read "register." The useful Antiquarian Directory has been revised. We notice that Wales has been accorded a section to itself; but we regret to observe that nearly one-half of the entries thereunder require eliminating. Indeed, the Principality seems to have been somewhat badly treated by Mr. Rye, for its very important Genealogical Collections are not noticed, nor does the list of the printed Manor Rolls at p. 109 contain Mr. R. A. Roberts' very fine edition of the First Court Roll of the Lordship of Denbigh. The value of such a book to the working recordist depends upon the accuracy of all its details; hence the nature of our criticism. To praise a book of Mr. Rye's in general terms would be as valueless as it would be superfluous.

"THE SWASTIKA, THE EARLIEST KNOWN SYMBOL," by THOMAS WILSON (Report of the U.S. National Museum, 1894, pp. 757-1011). The curator of the Pre-historic Antiquities in the U.S. National Museum has, evidently at great labour, compiled a useful handbook to the literature of this widely-spread symbol. The Swastika occurs on spindle-whorls from Hissarlik, on Greek and Cypriote urns, on Chinese porcelain, on Coptic tapestry, on Etruscan bowls, in Runic, Ogham, and Pictish inscriptions, on Anglo-Saxon fibulæ, and on engraved shells left by pre-historic Americans. From a map contained in this work, representing the distribution of the Swastika, we find that it practically belts the world in a band stretching from 60 N. to 10 S. latitude. What is the meaning of this very strange phenomenon?

Mr. Wilson does not tell us: his book does not profess to solve mysteries. This is wise, for we are as yet but at the threshold of the great unlettered past; and a deplorable amount of ingenuity and ink has already been wasted in attempts to forestall the steady progress of scientific enquiry by snatching at solutions to problems of enormous difficulty, such as this. We must for many years to come be content to collect and classify all available information; and it is as a guide to the sum of our present knowledge of a definite subject, that a work like this is especially welcome.

The most speculative part of Mr. Wilson's work is the concluding section, in which he discusses the question which must be preliminary to all abstract reasoning on the subject—whether the wide distribution of the Swastika is to be accounted for as the result of human migration or of independent invention in different parts of the world. By an argument founded on analogy with words, coins, classical symbols, Greek architecture, etc., the author decides in favour of the former alternative; and he clinches his argument by appealing to pre-historic objects (such as spindle-whorls) found in both hemispheres, associated with the Swastika. He has unquestionably made a strong case for the view adopted by him, though at first sight it appears the less probable.

The work closes with a remarkably full bibliography on the subject: we have noticed only one omission—a short paper by the Lord Bishop of Limerick, *On the Croix Gamée or Swastika*, in the Royal Irish Academy's Transactions, vol. xxvii., pp. 41-46.

In time we shall have fuller knowledge of the long road which man has travelled, and our gratitude for that knowledge will be due to patient labourers like Mr. Wilson.

R. A. STEWART MACALISTER.

"PRIMITIVE TRAVEL AND TRANSPORTATION," by OTIS TUFTON MASON (Report of the U.S. National Museum, 1894, pp. 237-593), is an important contribution to the valuable series of anthropological works brought out under the auspices of the Smithsonian Institution. Mr. Mason, as curator of the Ethnological Department of the U.S. National Museum, has a wealth of material to illustrate his subject, and he has used his material with learning and discrimination. To a very large extent the work is an expanded museum catalogue; at the end of each section of the book is given a list of such specimens of the objects treated therein as are in the National Museum of the United States. When will our Government take its eye off the results of the next election, and utilise the national collections of Britain in the publication of works of equal value?

The area of research over which Mr. Mason's subject brings him is much greater than would be supposed, and without a good arrangement would be labyrinthine—especially as the section of the volume which contains his work is not provided with an index. Fortunately, however, Mr. Mason possesses a well-ordered mind, which is reflected in his paper, and by the ingenious systems of classification to which his previous works have familiarized us, he first defines the limits of his enquiry, and then proceeds to sub-divide his material. This is so well done, that a reader has no difficulty in turning to the particular article to which he may wish to refer.

The work falls into five sections of unequal length. We have in the first place a brief introduction, in which the subject to be treated is defined with remarkable cleverness and fulness. Then come the two longest sections, the first of which occupies more than half the work, on primitive man as a pedestrian and as a burden-bearer. Lastly come two shorter chapters on man and animal power in traction, and on roads and travellers' conveniences. We are glad to note that some portions of the latter subject are to be treated more fully in a later work by the same author.

Some idea of the scope of the book may be obtained from a list of the subjects treated in the various sections of the chapter on primitive pedestrians. These are head-gear, rain-cloaks, sunshades and umbrellas,

ear-flaps, gloves and mittens, staves, ladders, tree-climbers, snow-goggles—of which a very remarkable series are figured—and “footwear” (an expression, fortunately, not naturalised on this side of the channel), in which latter are included stockings, sandals, boots, snow-shoes and ice-creepers. An idea of the lavish manner in which the book is illustrated may be gathered from the fact that no fewer than thirty-six different kinds of snow-shoes are figured, from the rude hoop of the Ainu to the neat foot-gear of the modern Montreal Club.

The various devices for distributing or easing the load of the burden-bearer are treated in the same full manner. Perhaps the most interesting section in the book is that devoted to the various methods employed by savage mothers in carrying their infant children. Numerous portable cradles, the work of different tribes of Aboriginal Americans, are figured and described.

Space will not permit us to enter at as much length as we should have liked in discussing this work. It is a pleasure to praise it without the least reserve.

“THE ANCIENT STONE IMPLEMENTS, WEAPONS, AND ORNAMENTS OF GREAT BRITAIN,” by Sir JOHN EVANS, K.C.B., has reached a second edition. Since 1872, when the first edition was published, it has been universally recognised as the standard work on the subject. The first edition has now been for some years out of print, and second-hand copies fetched high prices, clearly showing that there was a steadily increasing demand for the book. In the new edition the amount of matter has been added to considerably, but without unduly increasing the bulk of the volume. This has been effected by omitting a few passages which have become out of date, and by printing a larger proportion of the text in small type. We are glad to see that the numbering of the old illustrations has not been altered; the sixty new ones being distinguished by letters affixed to the number of the figure immediately preceding them. There were four hundred and seventy-seven wood blocks in the first edition, so that there are now considerably over five hundred cuts in the text. All the implements thus figured are classified according to their forms, uses, and the technical processes used in their manufacture, and accurately described; the localities and references to books being given in all cases. The amount of labour involved in this part of the work must have been enormous, and could never have been done unless the author was extremely systematical in his methods. The references in the footnotes must be several thousands in number. The illustrations and descriptions of the implements alone would make the book invaluable to museum curators and collectors, but there is besides this an endless quantity of information which will interest others besides specialists, on the various allied subjects, such as the mining of the flint used in the manufacture of implements, the methods of flaking, the hafting of the

weapons and tools when made, the superstitions attaching to prehistoric objects in later times when their use was forgotten, and last, but not least, the much debated question of the antiquity of man on the earth. We are not sure it would not have been better to have placed all the materials relating to each of these branches of the subject in the separate chapters, instead, for instance, of giving the superstitions relating to stone celts in one part of the book, and those relating to stone arrowheads and spindle-whorls in another. The fact is that many of these allied subjects, like the folk-lore of implements, would be of quite sufficient interest to be dealt with in a separate volume.

A good deal of light has been thrown upon the methods of manufacturing flint implements in prehistoric times by studying the gunflint works at Brandon, in Suffolk, and the processes employed by savages at the present day, but we have still much to learn by exploring the sites where stone implements were made. The neolithic flint mines at Cissbury and Grime's Graves have received due attention. There are, however, many sites of factories on a much smaller scale in various parts of the country of which no notice has been taken. Collectors as a rule only care for finished implements, and do not take the trouble to look after the cores from which the flakes were struck. To the scientific archæologist the refuse of an old flint factory teaches more than any number of complete implements. The most remarkable discovery of a site of this kind made since the first edition of Evans' "*Stone Implements*," is that made by Mr. Worthington G. Smith at Caddington, near Dunstable, of a palæolithic workshop. A full account of this is given by Sir John Evans. Due prominence is also given to Prof. Flinders Petrie's recent finds of the most highly finished flint implements yet brought to light, made by the "New Race" in Egypt.

Sir John Evans devotes some attention to the important point of the circumstances under which polished stone celts have been found as a criterion of their age. Unfortunately the evidence is not very conclusive, and the extent of the overlapping of the stone, bronze, and iron ages still remains a matter of doubt. The evidence of the antiquity of the palæolithic implements rests on a far more satisfactory basis, as they have been found in so many well authenticated cases in undisturbed gravel beds or cave earth in association with the remains of extinct species of mammalia.

Since the first edition of Evans' "*Stone Implements*" was published a good deal of new evidence has been brought to light bearing on the antiquity of man, as proved by marks of his handy-work being found in the quaternary gravels. Amongst the most important recent discoveries in England noticed by Sir John Evans are the Galley Hill skull, with regard to the age of which he assumes an attitude of doubt, and Mr. B. Harrison and Sir Joseph Prestwich's finds of Palæolithic implements in the drift gravels capping the chalk downs near Ightham, in Kent, 420 ft. above sea level. The

implements of palæolithic type found by Prof. Flinders Petrie in Egypt, and Mr. H. W. Seton-Carr in Somaliland, are also mentioned.

The general and topographical indexes are very full and complete.

"AN ENQUIRY INTO THE ART OF THE ILLUMINATED MANUSCRIPTS OF THE MIDDLE AGES" (PART I.), by JOHAN ADOLF BRUUN (David Douglas, Edinburgh, 1897), is the first of a series of monographs on the different schools of early illumination in Europe, and deals with the Celtic branch of the subject. In his preface the author puts before himself the following somewhat ambitious programme. He tells us that

"The present volume is the first of a series intended to embody the result of what might be termed the comparative study of the dialects of the art of illumination during the Middle Ages. After dealing with the relics of the remarkable school which is so closely connected with the early Christian civilization of the British Islands, as well as of various countries on the Continent, and whose fame, dating from the darker centuries of the Middle Ages, excels that of any of its rivals, it is proposed, in the following parts of the work, to proceed with an examination of the illuminated manuscripts of early Italian and Byzantine origins, and, subsequently, of those marking the successive stages of the Spanish, French, German, English, and Flemish schools, from their first appearance down to the epoch of their decline and extinction. This survey of the principal dialects of the art of illumination will be brought to a close by an essay on the relations and connexions between them, as far as they can be determined by internal evidence and testimonies from contemporary history."

We sincerely hope that Dr. Bruun may be able to complete the task he has commenced with every prospect of success. Whether the fifteen months, during the years 1895 to 1897, devoted to the study of the Celtic illuminated MSS. in London, Dublin, and Oxford be sufficient to gain a thorough mastery of their contents, may be open to doubt. At any rate Dr. Bruun seems to have made the best use of the time at his disposal, and has produced a critical essay of great value to students of early Celtic art.

The author (unlike Miss Margaret Stokes, to whom the work is dedicated) has no axe of his own to grind in order to prove that Celtic art is entirely of Irish origin, and his conclusions are consequently free from the national bias which disfigures the treatises written by natives of the Emerald Isle. Perhaps sufficient credit is not given to the late Professor J. O. Westwood, whose labours in the cause of early Christian art in Great Britain have formed the basis of all subsequent investigations.

Many of Dr. Bruun's theories—such as that of the derivation of the spiral ornament in the Christian Celtic MSS. from the flamboyant decoration of the Pagan Celtic metalwork—are, of course, not by any means original, although there is nothing in the text to show whether the author has arrived at his conclusions independently, or whether he has taken advantage of the work of others and forgotten to acknowledge the source. Other theories, as, for example, the tracing the origin of the Celtic zoomorphs

to the creatures used for the Symbols of the Four Evangelists, and not to prototypes in Nature, are, as far as we know, original, and highly suggestive of new lines of research.

We are able to give unqualified praise to the apt comparisons made on pages 32 and 33 between the colour effects produced by bright pigments in the MSS., and similar decorative effects produced in the Celtic metalwork by *champlevé* enamel, and the use of different materials and technical processes in combination. The remarks on this subject would be quite worth quoting in full if we had more space at our disposal.

Miss M. Stokes gives in her South Kensington handbook on *Early Christian Art in Ireland* a long list of dated specimens of Celtic MSS. metalwork and sculptured stones. Dr. Bruun has done good service in showing how entirely unreliable many of these dates, founded on supposed identifications of the names of the scribes occurring in the MSS., really are. The net result of a critical examination into the evidence as to the age of the Hiberno-Saxon MSS. is that the only ones with dates assignable beyond dispute are the Lindisfarne Gospels in the British Museum (A.D. 698 to 721); the Gospels of MacDurnan in the Archiepiscopal Library at Iambeth (A.D. 891 to 925), and the Psalter of Ricemarch, Bishop of St. David's, in the Library of Trinity College, Dublin (A.D. 1089-1096). The dates given by the late Professor J. O. Westwood in his *Fac-similes of the Miniatures and Ornaments of Anglo-Saxon and Irish Manuscripts* are founded chiefly on the palæographical peculiarities, and are, if anything, more misleading even than Miss Stokes'. The fact that the British Museum Authorities do not think it wise to place any decorated MSS. executed in Great Britain as early as the seventh century speaks for itself.

Should anything further be found out as to the age of the Book of Kells, Durrow, etc., it will probably be by a more minute analysis of their ornament than has yet been made. Dr. Bruun hints that he has still "something up his sleeve" to give us in one of the succeeding parts of the work on this matter, in the following passage on page 81:—

"And we hope to show in a following article, in which the characteristics of the Carolingian art are to be considered, that there exist, in fact, between the non-Celtic elements of decoration shown in the Book of Kells and the art dialect just alluded to, such affinities as will hardly leave room for doubt that the Celtic manuscript was produced under the early *renaissance* which commenced in the Frankish Empire under the reign of Charlemagne."

Dr. Bruun's work is illustrated by ten fine plates of photographic reproductions of typical specimens of pages from the best Celtic illuminated MSS.

We do not quite understand why such splendid Celtic MSS. as St. Chad's Gospels at Lichfield, the Irish Gospels of Corpus Christi College, Cambridge, of Stockholm, of St. Petersburg, of Paris, and of St. Gall are ignored.

News Items and Comments.

HOBHIRST, HOB THRUSH, OBTRUSH, &c., &c.

IN Mr. Addy's *Household Tales and Traditional Remains*, p. 39, and again in the Introduction, p. xvii, reference is made to a legendary being called Hobthrust or Hob Thurst. In Professor Phillips' *Rivers, Mountains, and Sea Coast of Yorkshire*, at p. 210, we read, "Near the line of road which runs from Ingleby through Gillamoor to Kirkby Moorside, a conspicuous object for many miles round was the large conical heap of stones called Obtrush Roque;" and in a note the Professor adds, "Hob Thrust, or rather Hob o' the Hurst, a spirit supposed to haunt woods only—*Grose, Provinc. Gloss.*, Roque=Ruck, a heap." He then proceeds to tell the Hob story, connecting it with the, as he calls it, Obtrush Roque. Roque is a fancy of the Professor's, and in the presence of the vernacular and utterly prevalent Turf-rook, Stone-rook, &c., of the district, as nonsensical a fancy as some of his others of the like sort. Further, in Bateman's *Ten Years' Diggings*, p. 87 *et seq.*, is an account of the opening (with accompanying woodcut) of "Hob Hurst's House," on Baslow Moor, in Derbyshire, towards the close of which we read, "Hobhurst's House signifies the abode of an unearthly or supernatural being, accustomed to haunt woods and other solitary places, respecting whom many traditions yet linger in remote villages."

No doubt they do—and the mention of one or more of them made in the pages of this Journal, *e.g.*, the paper on "Thirst House," now nearly or quite twelve months ago, is a further testimony to the fact, and the circumstance that my name was mentioned in one such notice must account for my writing these lines. In the note quoted from Professor Phillips' book a derivation is suggested. It is entirely guess-work, and, like other similar guesses, bound to be mistaken (except by the merest accident). The name is dependent on a purely English phrase; indeed, how otherwise could its occurrence in so many different counties be accounted for? In *Promptorium Parvulorum* (circa 1440) we find the entry, "THYRCE, wykkyd spyryte (thirse. goste K. Tyrse. S.A.) *Ducius*. Cath. et Ug. in *duco*;" and besides this, Mr. Way gives a long note—"Dus'us, i. demon, a thrusse, the Powke. *Ravus*. a Thrusse, a gobelyne." Med. Gr. "hobb Trusse, Hic prepes, hic negocius, Cath. Anglicum. *Lutin*, a goblin, Robin Goodfellow, Hob-thrush, a spirit which playes [*f*] reakes in men's houses anightes. *Loup-garou*, a spirit, a mankind wolf, &c., &c., also a hob-goblin, Hobthrush, Robin Goodfellow,

Cotg." But the whole note is worthy of study, and will do much to throw light upon the subject of "Hobthirst." Further, in the *Catholicon Anglicum*, edited for the Camden Society by Mr. Herrtage, and due to the year 1483, we have, under letter T, the entry, "hobb Trusse (A Thwrsse A) ; prepes, negocius," with a copious and interesting note—"See the description of the Giant in Morte Arthure, 1100, where he is said to have had 'Thykke theese as a *thurse*, and thikkere in the hanche';" and then follow quotations from Seinte Marherete, and Ancren Riwe. Other references and quotations are given, the general tendency of which goes to prove that Thurse is a recognised Old English word, and that therefore Professor Phillips need not have gone out of his way to guess at the nonsensical "Hob o' the Hurst" in order to account for hurst or hirst in the name of Hobhurst. Thirty years ago, when I published my Glossary, I was inclined to think Hob might be due to Alb—English *elb*, from Alberon, Auberon, aspirated in its transmission. Professor Skeat, however, showed that that notion was erroneous, and I accept his derivation from the name Robert. Mr. Henry Bradley, in his edition of Stratmann, accepts the O. E. *pyrs.*, also do the two ancient Glossaries quoted above, and thus Hobthrush, Hobhurst, with its very numerous variants, seems to be accounted for in both its elements as altogether Old English. And thus, all the manifold guesses referred to above, inclusive of my own, as to the origin of Hob, retire into the dim misty distances of dreamland.

Danby Parsonage.

J. C. ATKINSON.

REMARKS AND CRITICISMS BY CORRESPONDENTS.

MR. C. H. READ, F.S.A., sends us the following note from the British Museum:—

In the number of the *Reliquary* for April, 1896 (vol. ii., page 115), you gave an interesting sketch of Professor Flinders Petrie's so-called "New Race," with figures of some of the objects from his excavations. Among others on page 119 are figures of curious slate tablets in the forms of animals and fish, such as have come from Egypt for the past twenty years, though hitherto without any date or comparative period being assigned to them. When I first saw the enormous series that Professor Petrie had found, I expressed my doubt as to their having been used as palettes; but he seemed then, and I believe is still, convinced that they were so used, chiefly, I think, from the signs of rubbing and the traces of colour remaining on many of them. Those that we had exhibited in my department of the Museum were called "objects of unknown use," a description which in your editorial note you stated should be immediately altered in accordance with Professor Petrie's opinion. This I did not do, as I ventured to disagree with him; but this being a matter of opinion, would scarcely have justified me in sending you this note. The reason I

now do so is that M. de Morgan in his recently published work, *Recherches sur les origines de l'Égypte—Ethnographie préhistorique*, 1897, has come to the opinion that I originally proposed to Professor Petrie, viz., that these curious fish and animal shaped plaques are no palettes, but have a totemic or religious significance. M. de Morgan places them, in fact, in the illustrations to the article "Religions," p. 142.



WE have received the following letter from the Rev. W. J. Stavert, rector of Burnsall:

"My neighbour, Mrs. Dawson, has lent me a copy of the *Reliquary* for this month, in which among the 'Archæological Notes' is one signed by a Mr. Cudworth on what he describes as an 'Ancient Kiln in Wharfedale.'

"I had thought that my nine years' residence here had made me acquainted with the names of all the Oldbucks in the neighbourhood, but that of Mr. Cudworth is new to me; perhaps he is a prophet who is treated with respect only by people who live at a distance.

"The building which he describes was uncovered at my direction. It is situated at some three or four yards from the high road on a piece of land belonging to the parish close to a spring of water at which miners it is said used to wash their lead. It was discovered at a depth of some three or four feet from the surface of the ground, which was a very uneven one.

"Shortly after it was brought to light my friend, Mr. E. K. Clark, the Secretary of the Thoresby Society and Librarian of our Yorkshire Archæological Association, paid it a visit, and I send you the rough plan which he was so kind as to make for me. From it you will see that there is a round stone, now broken, but which was certainly originally a single piece of sandstone, with a hole in the middle which is connected with a sort of flue underneath; the flue does not pass under the other stones as your correspondent asserts. Between this round stone, which when it was uncovered suggested a rude arrangement for putting tyres on wheels, and the bounding wall there has been a rectangular structure, to the bottom of the walls of which mortar still adhered when it was first disclosed. A sort of flagged gangway seems to have passed between it and the bounding wall.

"There was no evidence whatever of great heat anywhere, but the earth underneath the round stone and at another place marked by Mr. Clark was blackened by burning. No remains of pottery were found.

"As to what the place has been I pretend to no knowledge; I am told that at Buckden further up the dale such places are common and that they were used for burning charcoal. But your correspondent's theory seems to me to be most amply contradicted by the picture of

the Caistor kiln which he has himself supplied. There is, I believe, no one here who 'minds the biggin o' it' but I need not point out to you that a considerable interval must have elapsed between the birth of the oldest inhabitant and the death of the latest Roman. As a matter of fact there is no evidence of anything Roman nearer than Ilkley, which is twelve miles off. My friend Mr. Haverfield and I visited a supposed Roman camp at Grassington, a little higher up the dale, and examined everything found there, with the result that he said without any hesitation that there was nothing Roman about it. I cannot be quite sure, but I believe that I drew his attention, when he was here in summer, to the place in question, and if so he did not hazard any speculation concerning it.

"It is with great regret that I have seen your name, which I have always associated with archæology conducted on scientific principles, connected in whatever degree with such a communication."

RECENT APPOINTMENTS AND HONOURS CONFERRED ON ANTIQUARIES.

At the meeting of the Society of Antiquaries on the 3rd of March, the following gentlemen were elected Fellows:—A. G. Langdon, J. W. Ryland, A. S. Lawson, G. S. D. Murray, J. C. Hodgson, B. F. Stevens, and Rev. J. Robbins, D.D.



The Dean and Chapter of Westminster have appointed Mr. J. T. Micklethwaite to the post of architect to the Abbey buildings, vacant by the death of Mr. J. L. Pearson.



Mr. Bodley has taken the place of the late Mr. Pearson as architect of Peterborough Cathedral, so that "we shall see what we shall see."

PROCEEDINGS OF SOCIETIES.

WE have great pleasure in calling attention to a new society, the IRISH TEXTS SOCIETY, which is being formed for the purpose of rendering accessible the large store of Irish literature at present lying in manuscript. It is unnecessary to dwell upon the interest this literature possesses, national as well as scholastic; that this interest is widely felt is shown by the large number of supporters the new association has already obtained. In return for the very moderate annual subscription of seven shillings and sixpence the society undertakes to print and distribute at least one volume annually. The first volume—a collection of tales relating to the Fenian cycle of heroes, under the editorship of Dr. Douglas Hyde—is in active

preparation, and arrangements are being made with other competent scholars for subsequent contributions to the series. Full particulars as to membership of the society may be obtained from either of the secretaries, Miss N. Borthwick or Miss E. Hull, or from the treasurer, Mr. R. A. S. Macalister, at the rooms of the Irish Literary Society, 8, Adelphi Terrace, London, W.C.



Thanks to the suggestion and efforts of Mr. Charles J. Munich, F.R.Hist.S., Hampstead has been enriched by an Antiquarian Society, which are to study, and as far as possible to record, antiquarian matters, the objects of particularly in regard to the borough.

The Society was established in December last, and in launching it Mr. Munich having obtained for his scheme the approval of several well-known residents, found his efforts cordially seconded by a provisional council, which was then formed. It consisted of Messrs. Cecil Clarke, W. E. Doubleday (Chief Librarian, Hampstead), W. H. Fenton, and E. E. Newton (Member of Hampstead Vestry), with Mr. Munich as Hon. Secretary and Treasurer (*pro tem.*).

Sir Walter Besant, M.A., F.S.A., has kindly consented to accept the office of President, and the following gentlemen have expressed their willingness to serve as Vice-Presidents:—E. Bond, Esq., M.A., M.P., I.C.C., Rev. Sherrard B. Burnaby, M.A., F.R.A.S., Talfourd Ely, Esq., M.A., F.S.A., Professor J. W. Hales, M.A., F.S.A., Sir Henry Harben, J.P., E. Brodie Hoare, Esq., M.A., M.P., Rev. J. Kirkman, M.A., J. Seymour Lucas, Esq., R.A., F.S.A., Sir Spencer Maryon-Wilson, Bart., C. E. Maurice, Esq., B.A., B. Woodd Smith, Esq., J.P., F.S.A., and Sir Richard Temple, Bart., G.C.S.I.

Amongst those who have joined the Society may be mentioned the Rev. J. R. Taft, M.A., D.D., F.G.S., Rev. Brooke Hereford, D.D., Miss Quaritch, Rev. Canon G. S. Streatfeild, M.A., Messrs. E. Bell, M.A., F.S.A., W. J. Hardy, F.S.A., E. E. Lake, Bernard Quaritch, A. Ridley Bax, F.S.A., Henry Clarke, J.P., L.C.C., and Frederick Haines, F.S.A.

The Inaugural Meeting of the Society will be held at the Hampstead Vestry Hall, Haverstock Hill, N.W., on Wednesday, 6th April, 1898, at 8 p.m., when Sir Walter Besant will preside and deliver his presidential address. Admission to the inaugural meeting on the 6th April will be free to the public, but members will be entitled to reserved seats for themselves and their friends.

Copies of the rules and any information concerning the Society will be gladly supplied on receipt of written application addressed to Mr. Charles J. Munich, F.R.Hist.S., Hon. Secretary and Treasurer, 8, Achilles Road, West Hampstead, N.W.



To celebrate the Jubilee (50th Yearly Session) of the foundation of the Royal Society of Antiquaries of Ireland, it is proposed to have a Dinner, in Dublin, on Wednesday, 1st June, 1898, under the Presidency of the Right Hon. O'Connor Don, LL.D., P.C., M.R.I.A. Fellows and Members who wish to have the option of dining are requested, as soon as possible, to send in their names to the Hon. Secretary, No. 7, St. Stephen's Green, Dublin, in order that it may be known, approximately, how many are likely to attend, so that sufficient accommodation may be provided. The price of the dinner tickets will be £1 1s. each.



The Mayor and Corporation of Guildford having placed suitable premises at the disposal of the Surrey Archæological Society, the Council is now able to carry out the Resolution of the General Meeting authorizing the removal from London to Guildford of the Head-quarters of the Society. The premises are the old houses adjoining the Castle Arch, in Quarry Street, and form part of the Castle Precinct; indeed, they are partly built on the Castle walls, and contain several antique features of interest. The terms on which they are offered are of a very favourable nature, in return for which the Society proposes to give facilities to the public for visiting its Museum. The Society will have to fit the inside of the premises to its own requirements, and to do this a sum of about £300 will be required; for, although the Museum Collection is not at present large, room for immediate accessions will have to be provided. As, however, it is probable that the Collections will largely increase, the Society will gladly receive any further donations that may be offered, and will place them to a Museum Fund if they are not required at present.

Ample space exists for building a County Museum should opportunity offer, and in that case the Society's Collections would probably be transferred on loan to the County Museum. Owing to the change of quarters, the Council anticipates a considerable saving in the annual expenses, which will go to help in the maintenance of the Museum, &c. No expense as to a permanent Curator will be incurred until it can be conveniently done out of the annual income of the Society. We quite fail to see how the Surrey Archæological Society can support a museum with an annual income of £140 18s. 5d.



The Somerset Archæological Society has appointed a Photographic Record Committee for the purpose of making a collection of permanent photographic prints of all objects of historic or prehistoric interest in the County. The collection will be the property of the Society, and will be stored in the Society's Museum in such a manner as will permit of its being inspected by the public under such regulations as the Council of the Society may think it desirable to make from time to time. The collection will include photographs of (1) architecture of all kinds, (2) prehistoric remains of all kinds, (3) ancient

customs, or places or things associated with such customs, (4) special trades and employments, and (5) any other objects that are or seem likely to become important in connection with history or sociology. The Photographic Record Committee feels that it is scarcely necessary to dwell at any great length on the importance of making a collection of this kind. Objects of the greatest interest are continually disappearing, and the desirability of preserving accurate and permanent pictorial records of them will be obvious to all who take any interest in History or Archæology. The Committee is also prepared to accept negatives, especially those of objects that are now non-existent, and it is suggested that amateurs who have such negatives might with advantage present them to the Society, or, if not willing to do this, might bequeath them to the Society, and thus ensure their being carefully preserved. It is intended that as far as possible the collection shall be in duplicate, the second set being transferred to the National Photographic Record Association to be deposited at the British Museum as part of the National Collection. It will clearly be a distinct advantage to have two independent sets of the records stored in two entirely different places. The Photographic Record Committee is aware that many of the most interesting objects in the County have already been photographed, and trusts that the owners of the negatives, whether members of the Society or not, will be willing to contribute prints to the collection. Members of the Society who do not photograph, may help the Committee very materially by persuading their photographic friends to contribute. Many objects, however, have still to be photographed, and in this work also the Committee hopes to receive the active co-operation of members and others. Lists will be drawn up as quickly as possible of all objects of interest worthy of being photographed in each parish in the County, and the information thus collected will be at the disposal of anyone who desires to help the Committee by photographing any of the objects that have not yet been photographed. It is hoped that members and others will assist in the compilation of the aforesaid lists by sending to the Honorary Secretary of the Committee a note of the various objects in their own or adjoining parishes that they consider should be photographed. The information may with advantage be transmitted through the Local Secretary of the Society. A list of the photographs contributed, with the names of the donors, will be published annually. It is hoped that a sufficient number of prints may be contributed before the end of June, 1898, to make it possible to have an Exhibition of them in connection with the Society's Jubilee Annual Meeting at Taunton.

PRESERVATION AND DESTRUCTION OF ANCIENT REMAINS.

THE remains of the prehistoric Fortress City of Treceiri, Carnarvonshire, on one of the peaks of The Rivals (Yr Eifl), in Carnarvonshire, are believed to be the finest and most important of their kind in the kingdom.

The space enclosed within the walls is an irregular oval of about 330 yards by 125 yards, covered with the remains of "Cyttiau," or primitive houses, circular, oval, and square in form, and arranged for the most part in groups, with walls, in some instances, still as much as four feet in height. The enclosing wall follows the outline of the hill-top, and at its highest point is fifteen feet high by sixteen feet wide. The wall is provided with a banquet, or parapet, for the protection of the sentinels, and at the sally-port this is doubled. There are three entrances, each of which is guarded by a skilful arrangement of curtain walls. No mortar whatever has been used. In such an exposed situation the ravages of time have of necessity caused considerable damage; but of recent years this has been wantonly aggravated by the wilful destructiveness of visitors and others, so that the whole is in danger of becoming a ruin, from causes which are quite preventable. The owner, Mr. R. H. Wood, F.S.A., of Rugby, whose one great aim is the careful preservation of this remarkable ruin, applied to the proper authorities for scheduling "Treceiri" under the Ancient Monuments Act, but met only with a refusal. He then applied to the Cambrian Archæological Association (of which he is one of the Vice-Presidents), as specially interested in all matters of Welsh antiquity, to take the matter in hand. At their Annual Meeting at Carnarvon, in 1894, an effort was made to arouse the interest of the neighbourhood in the matter; and since then letters have been addressed to most of the leading men in the county, many of whom have responded with the promise of subscriptions or other co-operation. At the Spring Meeting of the Committee of the Association, held in Shrewsbury on the 19th of April, 1895, a Committee was appointed, subject to their consent to act, to promote the survey and the preservation of the ruins. Pennant has described Treceiri in his *Tour in Wales*, vol. i.; Sir Love D. Jones-Parry, F.S.A., has done the same in the *Archæologia Cambrensis*, 3rd Series, vol. i., p. 254; Rev. E. L. Barnwell also in the 4th Series, vol. ii., p. 60; and Dr. D. Christison, F.S.A., Scot., in *Proc. Soc. Antiq. Scot.*, vol. xxvii.; but none of these are quite adequate to the scientific requirements of so important a remain of prehistoric antiquity. The Committee includes Gen. Pitt-Rivers, Prof. W. Boyd Dawkins, and the Right. Hon. Lord Penrhyn. A considerable sum has already been subscribed towards carrying out the scheme, and it is hoped that practical steps will be taken this summer to survey and protect the remains.



The ancient Cathedral of Brechin was originally an architectural work of great beauty, but its present condition has long been felt to be a cause of regret to all who recognise that, apart from its dedication to religious purposes, so ancient a building possesses a double value, as at once an example of the architecture of its time, and an historical record of the past. From time to time the fabric has undergone alterations more or less

extensive by unskilful hands; and particularly in 1805-7 it was so transformed that only traces of its former beauty remain visible, very much having been effectually obscured, if not actually destroyed. It is now proposed, while conserving what still exists of the ancient fabric, to bring back by a judicious restoration as much as possible of its pristine beauty, and at the same time make it more suitable for public worship. The Cathedral of Brechin, which was dedicated to the Holy Trinity, had its origin in the founding of the Diocese of Brechin by King David I., the third son of the saintly Queen Margaret, who by his great liberality to the Church earned from one of his less religious successors the name of the "Sair sanct or the crown." The Diocese was founded in the years immediately preceding his death, which occurred in 1153; but as far as can be inferred from the oldest parts of the building exposed to view, the choir and the west doorway, the erection of the Church must be placed somewhere in the first quarter of the next century. Other parts of the building which still remain are assigned to the latter half of the fourteenth and to the middle of the fifteenth century. Older than any part of the Cathedral, however, is the famous Round Tower which adjoins, and which marks the existence of the earlier Celtic Church, dispossessed in the twelfth century by the Roman foundation of David I. It dates from about the year 1000. It is thus manifest that the historical interest of the Church of Brechin is very great, more especially from the fact that at or on the present site of the Cathedral for upwards of 900 years, and continuously within its walls from the beginning of the thirteenth century to the present day, Christian worship has been celebrated. The present movement has had its origin in the fact that a new Church in connection with the Church of Scotland, built from funds left by the late Rev. Alex. Gardner, one of the ministers of the Cathedral, and from gifts by two lady members of the congregation, is at present in course of erection in Brechin, and will, when completed, provide additional accommodation for over 600 people. The reduction of sittings in the Cathedral which Restoration will involve will in this way be more than made good. At a Meeting of the Heritors of the Parish, held on the 18th November last, a statement of the proposal was made by the Ministers, and the Meeting, without prejudice to their legal rights, unanimously gave their assent to the raising of the funds necessary for the carrying out of the work. In pursuance of the scheme a Public Meeting of those favourable to the project was held in the City Hall on 2nd December, Provost Scott presiding, when the proposal was enthusiastically received, and the following resolutions were unanimously carried:—1. "That this Meeting gives its hearty support to the proposed Restoration of the Ancient Cathedral of Brechin, and commends the scheme to the liberality of all interested in the City and the Church, and especially of all natives of Brechin at home and abroad." 2. "That this Meeting resolves itself into a Committee for the purpose of raising funds to carry out the work,

with power to add to its number." Plans which were prepared at the instance of the late Mr. Gardner by Mr. John Honeyman, R.S.A., are available for the present work, subject to any necessary modification. They provide for a complete restoration of the nave, aisles, and choir. The estimated cost of the whole work is £10,000. Towards this sum James Alex. Campbell, Esq., M.P., of Stracathro, has intimated a subscription of £1,000, while a native of Brechin, who desires to remain anonymous, has also promised £1,000. From the congregation, which, though large, is not wealthy, there have been already received contributions amounting to over £1,000, and many of the present inhabitants of Brechin, who are not members of the Church of Scotland, have intimated substantial subscriptions; while, judging by what they have done to aid similar work elsewhere, it may reasonably be expected that the Baird Trust will give a substantial contribution. An appeal is now made to natives of Brechin, at home and abroad, to members and friends of the Church, and to the public generally to aid in the accomplishment of a work which will remove a reproach from the "Ancient City" and at the same time restore to this historic building much of its former grace and beauty. Honorary Treasurers—The National Bank of Scotland, Limited, Brechin, per Gregor Cumming, Esq. Honorary Secretaries—Alex. Philip, Esq., Solicitor, Panmure Street, Brechin; Robt. M'Lellan, Esq., Dalhousie Terrace, Brechin.



As a destroyer of ancient buildings, the Rev. Evan Jones, Vicar of Strata Florida, has recently obtained an unenviable notoriety. It will be remembered that the ruins of the Cistercian Abbey of Strata Florida were excavated ten years ago for the Cambrian Archæological Association by Mr. Stephen W. Williams, F.S.A., whose book on the subject has since been published. The greater part of the foundations of the abbey then exposed to view have now been carted away by the vicar to build his new church. With charming naivety the Rev. Evan Jones writes to *The Western Mail* of March 12th, offering to sell what remains of the ruins for £2,000. The conduct of the Vicar has naturally raised a howl of indignation throughout the Principality, notwithstanding which his attitude remains the same as that of the Peterborough vandals, one of smug satisfaction.

PERSONAL.

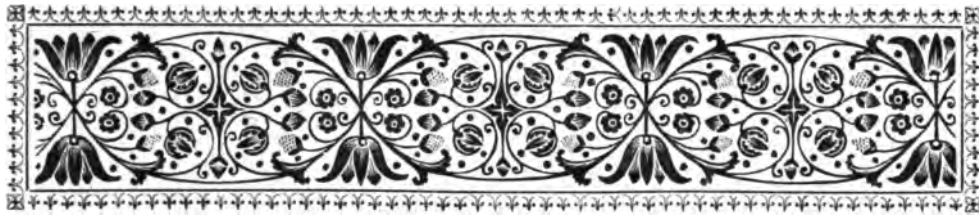
A VERY interesting expedition is on the point of starting for the Torres Straits and Borneo, under the leadership of Professor Haddon, of the Royal College of Science, Dublin. Dr. Haddon made one expedition to Torres Straits some ten years ago for the purpose of studying tropical marine zoology and of investigating the coral reefs between Cape York and New Guinea, and the present expedition is the direct consequence of the earlier

one. On his first expedition Dr. Haddon determined to make no attempt to study the inhabitants; but he found that so much remained to be done in this respect that a fresh expedition was imperatively necessary, and that which is on the point of starting is probably the most completely equipped for anthropological investigation which has ever gone out. All, or almost all, its members are Cambridge men, and an interesting feature of the expedition is that part of the cost is to be met by a grant from the Worts Fund, which is administered by Cambridge University.

SALES.

MR. J. C. STEVENS included in a recent sale at King Street, Covent Garden, several mummies from Egypt and elsewhere. One lot consisted of three unrolled mummies (without bandages), which were brought from Egypt in January, 1863, by the steamship *Scotia*; the hieroglyphics which were with them at the time are now lost, but according to these inscriptions the cases are said to contain the bodies of Ptolemy II. (Philadelphus), King of Egypt; Antiochus Soter, King of Syria; and Alpina (wife of Seleucus), Queen of Babylon. The genuineness of the three mummies was certified by two letters, one from Dr. Birch, of the British Museum, and the other from Professor Bonomi, of Sir John Soane's Museum. This curious lot fetched 75 guineas (Cross). A rolled Egyptian mummy, in coffin, with a rod, as found in coffin, and coffin lid, 18 guineas; another 16 guineas; and a Peruvian mummy of a woman in a crouching position, 27 guineas. The last three were purchased for Horniman's Museum, Forest Hill. An antique Egyptian mummy, in fine decorated case, realised 34 guineas (Tregaskis). Among a variety of curiosities included in the same sale we may mention an early Roman bronze sword, 1 ft. 11½ ins. long, found in the Thames, at Woolwich, in 1871, £5; a war-drum with human jaw-bones attached, £4 10s.; and a cup carved out of an elephant's tusk, 8½ guineas.

Mr. Stevens is apparently not acquainted with ancient history, or he could have made some interesting allusions to the fate of the mummies he succeeded in selling. He had in these mummies both a murderer and his victim, a father, mother, and son—Ptolemy assassinated Seleucus, and the latter and Alpina were the parents of Antiochus Soter. Murderer, victim, father, mother, and son offered, after twenty-one centuries, for sale in one lot, and for a few guineas! A correspondent reminds us, however, of the fact that all mummies are not free from suspicion as to their origin, for in consequence of the charlatanism of some Jewish doctors, who, at the beginning of the sixteenth century, affected to believe that mummified remains possessed medicinal qualities, importers of mummies from Egypt, when the supply ran short, took to manufacturing them. They robbed gibbets of their burdens, embalmed the common murderer by filling him with bitumen, myrrh, and aloes, gave him the name of an Egyptian king, and then proceeded to compound specifics from the aromatic result!



The Reliquary

&

Illustrated Archæologist.

JULY, 1898.

Pot Cranes and their Adjustments.

IT is perhaps hardly necessary to state that a pot crane is an apparatus by means of which a cooking-pot or kettle may be hung over a fire and removed at pleasure by swinging round the crane. Such cranes are usually furnished with an adjustment for the purpose of raising and lowering the cooking vessel when above the fire, so that any desired amount of heat may be applied according to the quantity of fuel burning at the time. The ingenuity exhibited in the mechanical contrivances of pot cranes is often considerable, and they also afford scope for the display of artistic taste in the design of the wrought ironwork involved in their construction. Much of the picturesque effect of old farmhouse interiors is due to the numerous domestic appliances which tell of the daily life led by the inhabitants. Some of these appliances, such as the meat jack, the pot crane, the cheese press, the locks and latches of the doors, etc., are really machines; and it is therefore probable that many mechanical problems were first solved whilst endeavouring to provide for household requirements. The invention of the different forms of adjustments used in machinery is a case in point. In most machines what is called

an adjustment is necessary to temporarily alter the distance between two fixed points, which are kept apart by a rigid bar or by the frame of the machine. An adjustment therefore consists of a contrivance for varying the distance between two given points and a locking apparatus for fixing the distance after it has been increased or diminished. Familiar instances will occur to everyone in the devices for tightening the cord of a tent or the cords used for fastening bales of merchandise on a camel's back, the straps and buckles occurring in harness and dress



Fig. 1.—Method of tightening Tent-cord used in Algeria.

fastenings, the lacings of shoes and ladies' corsets, etc. Adjustments are also required for raising and lowering lamps and candles, windows, blinds, and for hundreds of other purposes.

The origin of the most primitive kind of adjustment can no doubt be traced back to the time when the conditions of life rendered its invention a necessity. This being the case, it is probable that the tent cord adjustment is one of the earliest contrivances of its kind, and would be found out during the nomadic stage of man's culture.

It is, at any rate, certain that the device for tightening the cord of a tent amongst the nomad tribes of Algeria shown on

fig. 1 was known to the ancient Egyptians thousands of years ago. The apparatus consists of a V-shaped piece of wood, the two ends of which are attached to a pair of cords hanging down from the canvas covering of the tent. A third cord has one end fixed to a wooden peg driven firmly into the ground, whilst the other end is passed through the fork of the V-shaped piece of wood, and after being hauled as tight as it will go, is tied to the same cord lower down. The object of the V-shaped piece of wood is to afford a hard bearing for the rope to run over where the wear and tear is greatest.



Fig. 2.—Wooden object forming part of tightening apparatus found in Egypt.



Fig. 3.—Wooden Hook used for tightening ropes with which loads are packed on Camels' backs in Egypt, 11 ins. by 4 ins. by 1½ ins.

If the apparatus were to be made entirely of cord (as no doubt it was in the first stage of the invention), the sawing action of one cord upon the other would very rapidly cut the cord to pieces. In the V-shaped piece of wood we perhaps have the germ of the pulley block for obtaining "purchase." A large number of these objects, one of which is represented on fig. 2, were discovered in excavations by Prof. Flinders Petrie in Egypt recently. Similar pieces of wood are in use at the present day in Egypt for means of tightening the ropes by which the bales of merchandise are fastened on the backs of camels; though occasionally a wooden hook is employed (see fig. 3).

It appears, then, that the same kind of adjustment is often used for more than one purpose, and we shall see that many of the tent cord adjustments are applied also to raising and lowering a cooking-pot over the fire. The principle of the Egyptian tent and camel cord adjustment just described is that of a loop in a cord, which loop can be made longer or shorter according to the point where the end of the cord is tied up. The same idea underlies the cooking-pot adjustment found amongst the mountain



Fig. 4.—Chain Adjustment for Cooking-Pot used in Lapland.

Laplanders (fig. 4) taken from Linnæus' *Tour in Lapland*¹ (vol. ii., p. 7). In this case a chain takes the place of the rope, and the length of the loop is regulated by a hook which can be inserted in any required link of the chain. The Japanese are also acquainted with this form of adjustment (fig. 5).

A radical defect in the Egyptian tent and camel cord adjustment is that whenever any alteration is wanted in the length of the

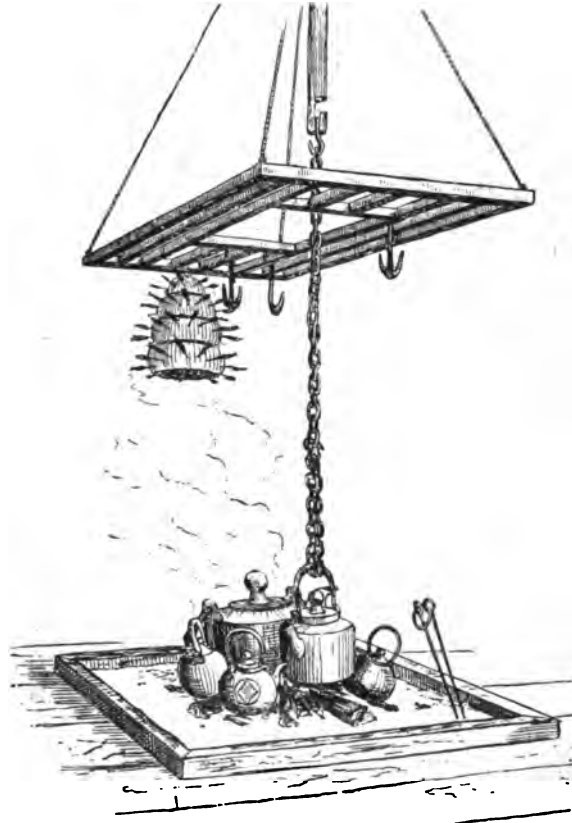


Fig. 5.—Chain Adjustment for Cooking-Pot used in Japan.

From E. S. Morse's "*Japanese Homes*," p. 193.

loop a knot has to be untied and tied again. This can be obviated by the extremely simple yet wonderfully ingenious contrivance shown on fig. 6, used by the Ainos of Japan, copied from Miss Bird's *Unbeaten Tracks in Japan*, by kind permission of Mr. John Murray. Instead of tying the end of the cord up, it

¹ By J. E. Smith, M.D., F.R.S. London, 1811.

is fixed to a little wooden lever or rocking bar, the other end of which slides up and down on the cord. The rocking lever can be easily moved up and down so as to decrease or increase the length of the loop by bringing it into a horizontal position; but the moment the weight of the cooking-pot puts a strain on the cord the little wooden lever is tilted up and clips the cord firmly.¹

The last stage in the perfecting of this form of adjustment is the substitution of a bar moving up and down inside a tube of bamboo on the telescope principle for the loop of cord, as is



Fig. 6.—Cooking-Pot Adjustment used by the Ainos of Japan.
From Miss Bird's "Unbeaten Tracks in Japan," lent by Mr. John Murray.

done in Japan (see fig. 7). The ingenious Jap also constructs the whole apparatus in metal (see fig. 8), but probably only for his more wealthy customers. The original idea of a pulley adjustment has now entirely disappeared, and in place of an apparatus constructed of cord we have one composed altogether of rigid parts, consisting of a sliding bar, the motion of which can be checked at any point by a small rocking lever clip.

¹ This kind of adjustment appears also to have been known in Europe as shown by a picture called "The Father of a Family," Ostade, 1648. (See P. G. Hamerton's *Etchings and Etchers*, p. 78).

The pot hangers used in this country are most commonly of iron, and made on quite a different plan from those we have been considering. The pot hangers are either suspended from a fixed bar placed horizontally across the chimney, or from a movable

bar supported by a bracket, which can be swung round when it is required to take the pot off the fire. The adjustment for regulating the height of the pot above the fire sometimes forms part of the pot hanger and sometimes part of the bracket or pot crane, and occasionally the adjustments of both are employed. The adjustments are of two kinds, namely, the rack adjustment and the lever adjustment.

The most elementary sort of rack adjustment is a bar suspended vertically and furnished with two or more hooks. The cooking-pot can be raised or lowered by hanging it on a hook high up or low down (see fig. 9). This arrangement may be varied by having holes in the bar instead of hooks projecting from it (see fig. 10).



Fig. 7.—Bamboo Telescope and Rocking Lever Adjustment for Cooking-Pot used in Japan.
(After Morse.)

It is a well known principle in mechanism that when one part of a machine remains fixed whilst the other moves it may be an advantage to transpose the two. Thus in fig. 9 the bar with the hooks upon it is fixed, whilst the piece of chain or rod by which the pot is suspended is movable. Now, if we imagine the bar with the hooks projecting from it to be turned upside down, and to be made to move up and down with the pot, we get the rack adjustment shown on fig. 11 (the two hangers on the right and left, the two middle ones being on the same principle as those on fig. 9). The practical advantage of this arrangement is obvious, as the iron eye or loop can be easily slipped over the teeth of the rack when the pot is raised, and if it is allowed to descend

an inch or two after it has reached the required height, the loop catches in the teeth of the rack, thus arresting further motion. This kind of pot hanger is of considerable antiquity, there being representations of it in the Royal MS. 15 D. 1 of the fifteenth

century in the British Museum¹; in the *Dialogues of Creatures Moralised*² of about the same period (see fig. 12); and on one of the *misereres* in Boston Church, Lincolnshire (fig. 13). The

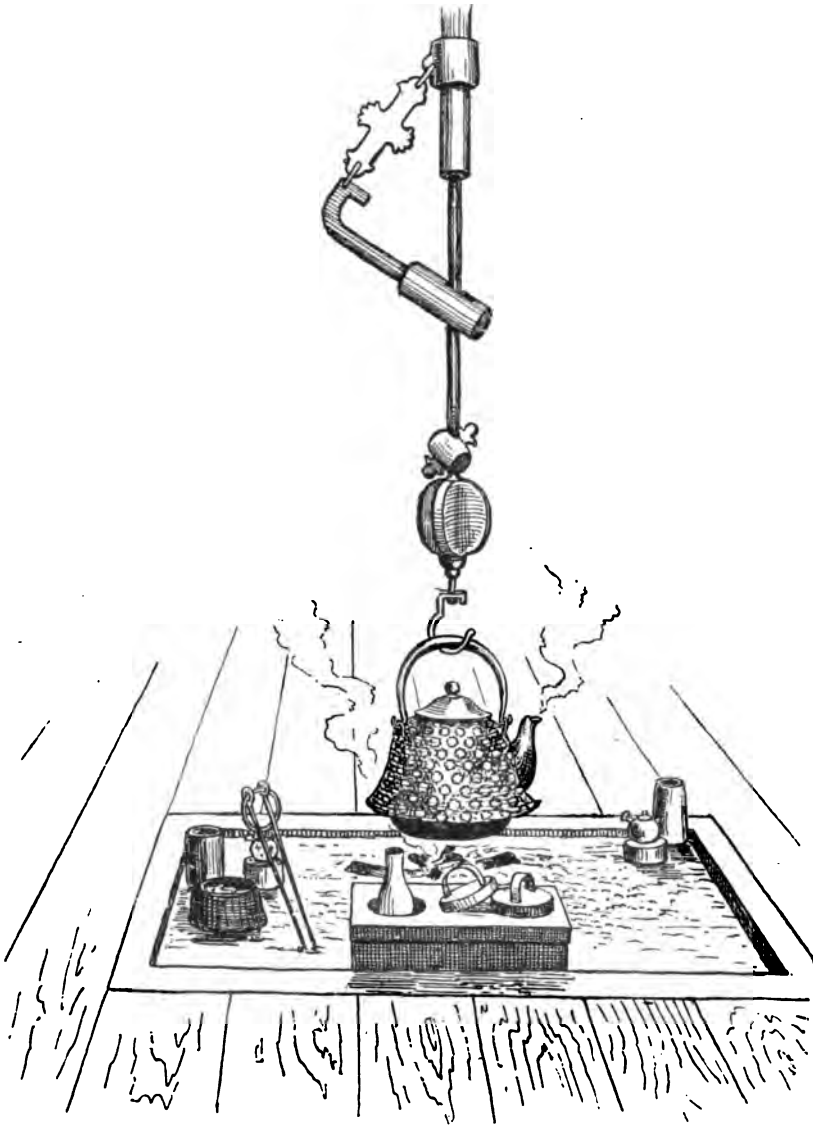


Fig. 8.—Bamboo Telescope and Rocking Lever Adjustment imitated in Metal. Japan.
(After Morse.)

¹ Reproduced in Shaw's *Dresses of the Middle Ages*, vol. ii.

² Joseph Hazlewood's reprint (London: Robert Triphook, 1816).

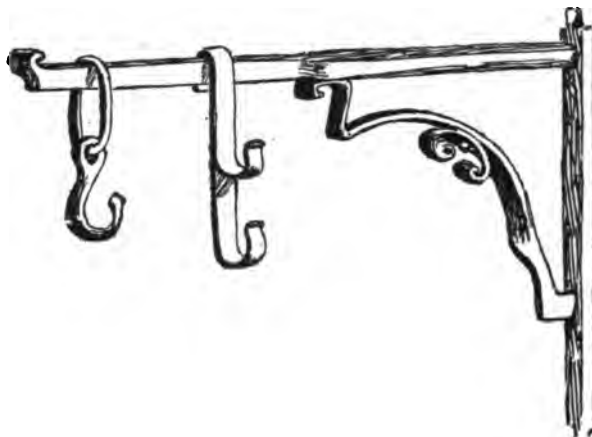


Fig. 9.—Pot Crane and Hangers in Kitchen of old Rectory at Porthkerry, Glamorganshire.

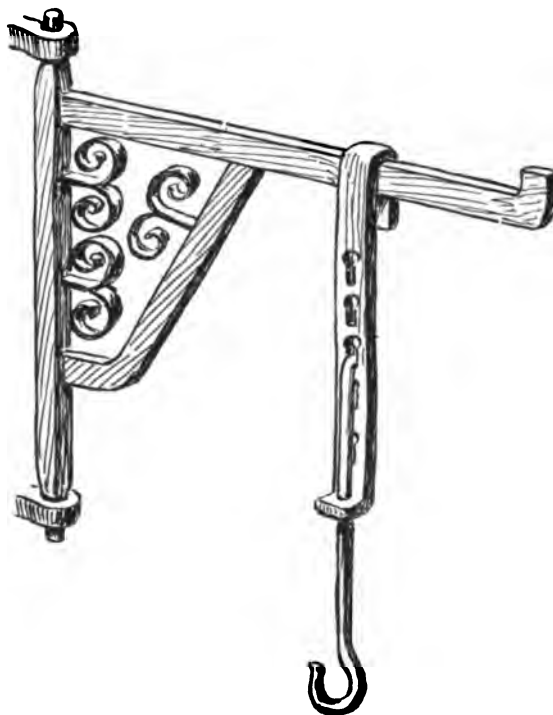


Fig. 10.—Pot Crane and Hanger in kitchen of house at Pontfaen, near Fishguard, Pembrokeshire.

French name for this apparatus is *crémaillere*, and it is still to be found in use in Brittany and other primitive districts. M. de

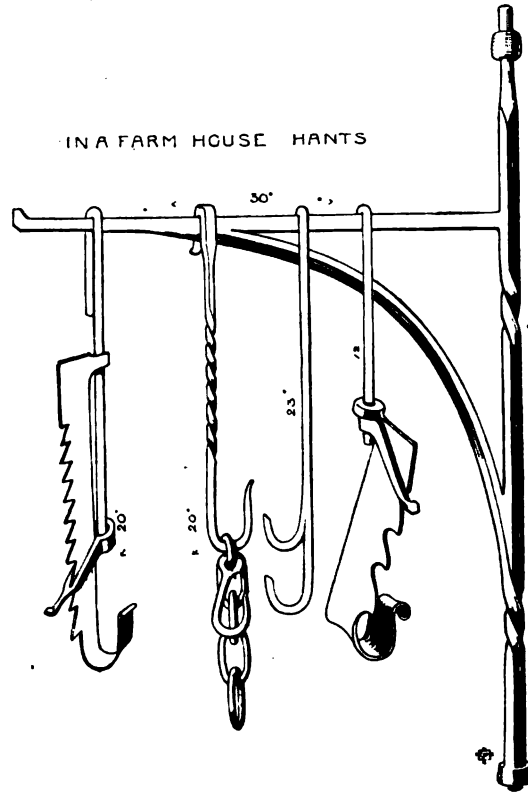


Fig. 11.

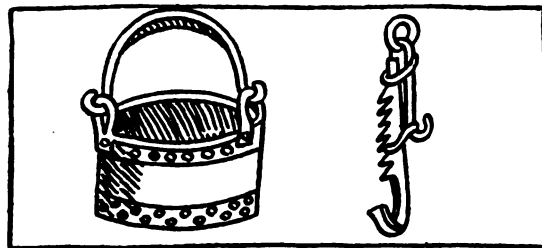


Fig. 12.—Pot and Hanger from the *Dialogues of Creatures Moralised*.

Caumont illustrates a fine *crémaillere* of the sixteenth century in his *Abécédaire d'Archéologie* (p. 289), and others of perhaps equal antiquity in old farm houses in Norway are given by

N. Nicolaysen's *Kunst og Haandverk fra Norges Fortid, etc.* (Kristiania : Carl C. Werner & Co., 1889). In Norway the fireplaces are often in the centre of the room, and the hangers are either suspended from a fixed beam or to a wooden pot crane terminating in a beast's head¹ (fig. 14).

A pot hanger on the rack principle, but of wood, used by the Ainos of Japan, and now in the British Museum, is shown on fig. 15 for comparison.

In the last class of pot cranes we shall describe the raising and lowering of the pot is effected by means of a lever, either forming one of the bars of the crane itself or attached to it.

Fig. 16 represents a wooden pot crane used in Lapland copied from Linnæus' *Tour in Lapland*, vol. i., p. 198. The horizontal bar (*b*) of the bracket of the crane may be raised or lowered by shifting the upper end of the raking strut (*c*) along the notches in



Fig. 13.—Pot and Hanger carved on *miserere* in Boston Church, Lincolnshire.

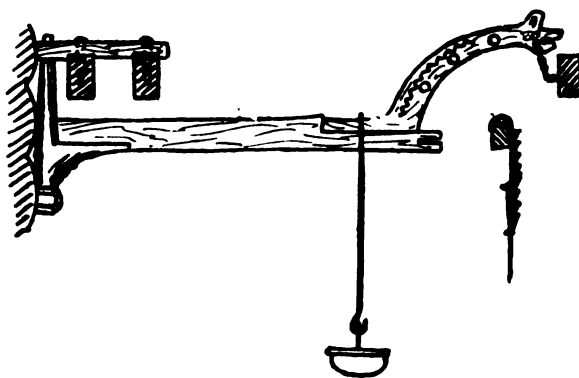


Fig. 14.—Norwegian Pot Crane of wood with zoöomorphic termination and iron hangers.

the under side of the bar (*b*), which moves on a pivot in the vertical piece (*a*) as does also the strut (*c*).

¹ Another example will be found in P. B. du Chaillu's *Land of the Midnight Sun*, page 273.

The action of the Japanese lever pot crane of wood (fig. 17) is made quite clear by the illustration taken from

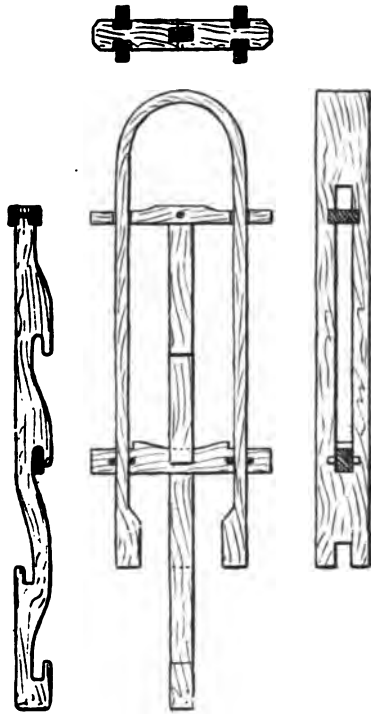


Fig. 15.—Wooden Pot Crane from the Aino village of Piratori, Yezo, Japan; now in the British Museum. Scale $\frac{1}{4}$ linear.

Morse's *Japanese House and its Surroundings* (p. 195). The way in which the horizontal cantilever clips the vertical post by means of the weight of the pot hung upon its extremity is most ingenious.

Examples of iron pot cranes, with levers attached for raising and lowering the cooking-pot or kettle, are still to be seen in many old houses in Sussex, Hants, Wilts., and North



Fig. 15a.—Wooden "Crochan" used in the Hebrides for hanging pots over the fire; now in the Edinburgh Museum (Catalogue M.P. 60).

(From a sketch by
F. R. Coles, F.S.A. Scot.)

Wales.¹ The one shown on fig. 18 has a lever, the centre of motion of which is suspended from the horizontal bar of the bracket of the crane by an iron link capable of sliding backwards and forwards upon the horizontal

bar. The height of the cooking-pot above the fire is regulated by fixing the handle of the lever between any two of the heart-headed pins on the quadrant at the back of the crane.

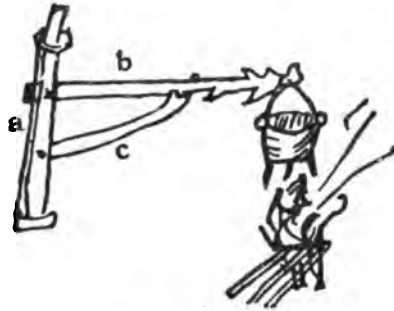


Fig. 16.—Wooden Cantilever Pot Crane used in Lapland.

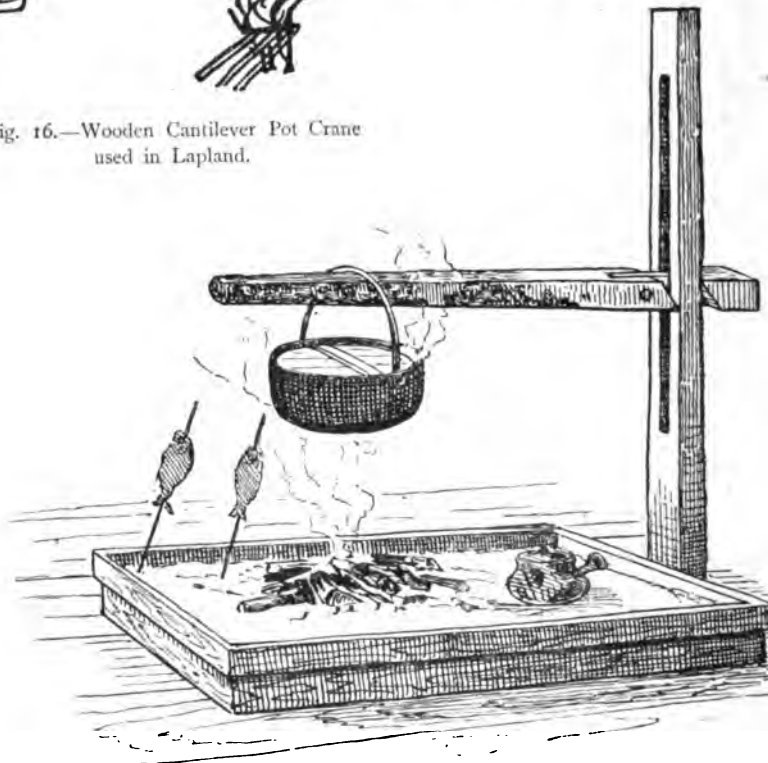


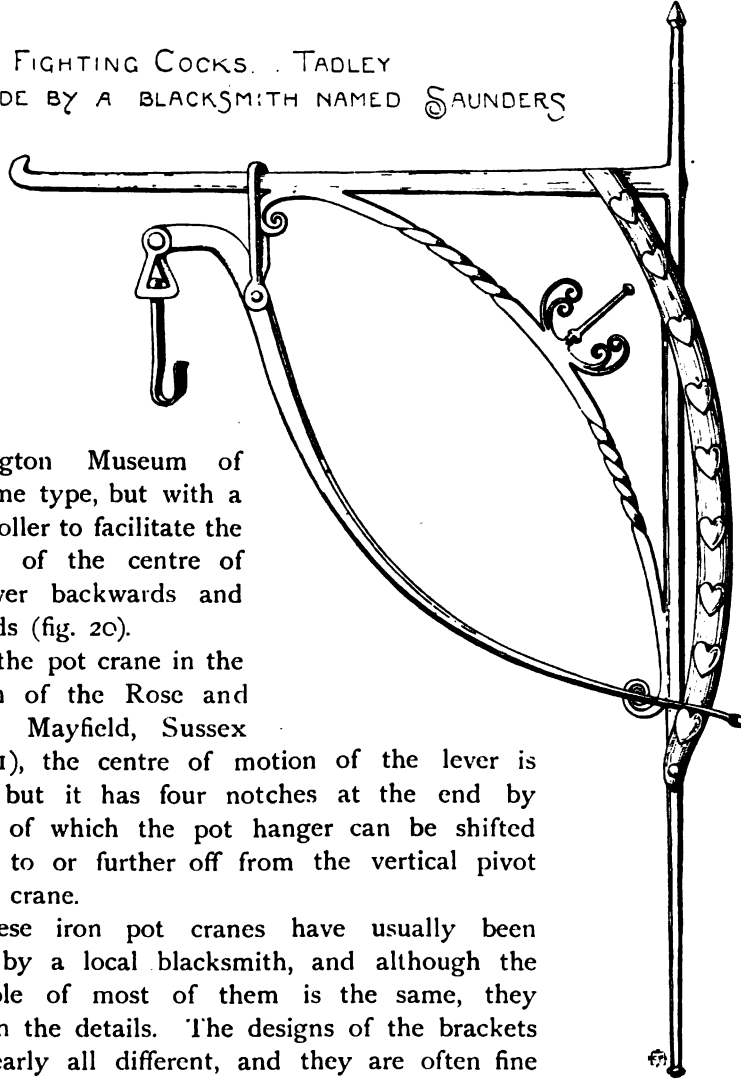
Fig. 17.—Wooden Cantilever Pot Crane used in Japan.

The pot crane from Ludgershall, Wilts. (fig. 19) belonging to Mr. J. R. Weguelin, is the same as the one just described, except that it has a cross piece at the end of the lever in the form of

¹ More primitive wooden lever pot cranes used in Argyllshire (fig. 15a) and in Tuscany, are illustrated in Dibdin's *Tour in the Highlands* (vol. ii., p. 78), and in *Good Words* for June, 1896, p. 395.

an arc of a circle with a chain attached, like the old beam engines of the time of James Watt. There is a specimen in the South

AT THE FIGHTING COCKS. . TADLEY
MADE BY A BLACKSMITH NAMED SAUNDERS



Kensington Museum of the same type, but with a small roller to facilitate the motion of the centre of the lever backwards and forwards (fig. 20).

In the pot crane in the kitchen of the Rose and Crown, Mayfield, Sussex (fig. 21), the centre of motion of the lever is fixed, but it has four notches at the end by means of which the pot hanger can be shifted nearer to or further off from the vertical pivot of the crane.

These iron pot cranes have usually been made by a local blacksmith, and although the principle of most of them is the same, they vary in the details. The designs of the brackets are nearly all different, and they are often fine examples of ornamental wrought ironwork.

In conclusion, it may be worth while referring to the different ways by which a cooking-pot, cauldron, or kettle may be supported or suspended over a fire, apart from any adjustment for raising or lowering it. The simplest method of support is to drive three wooden pegs into the ground for the vessel to rest upon. This was no doubt the original form

Fig. 18.—Iron Lever Pot Crane.

of the tripod or trivet. An early instance of a pot on a tripod is given in Sir Gardner Wilkinson's *Ancient Egyptians* (vol. ii., p. 32). A tripod with longer legs can be made either of three wooden rods fastened together at the top by a ring (as used by gypsies), or of iron. An interesting specimen of an iron tripod of the Romano-British period from Stanfordbury, Bedfordshire, is to be found figured in Roach Smith's *Collectanea Antiqua* (vol. ii., p. 28). It is furnished with hangers apparently capable of adjustment.



Fig. 19.—From a Public-House at Ludgershall, Wilts.
3 ft. 1 in. wide, 3 ft. 6 in. high.

Another way of supporting a cooking-pot on two vertical forked sticks with a horizontal cross bar is shown on the Bayeux Tapestry¹; the explanatory inscription being "Hic coquitur caro."

The Hudson Bay Eskimos hang their soapstone kettles to four uprights.² The kettle is slung by four cords, and the height

¹ *Vetusta Monumenta*, vol. vi., p. 10.

² Annual Report of the Bureau of Ethnology of the Smithsonian Institute, 1884-5, p. 543.

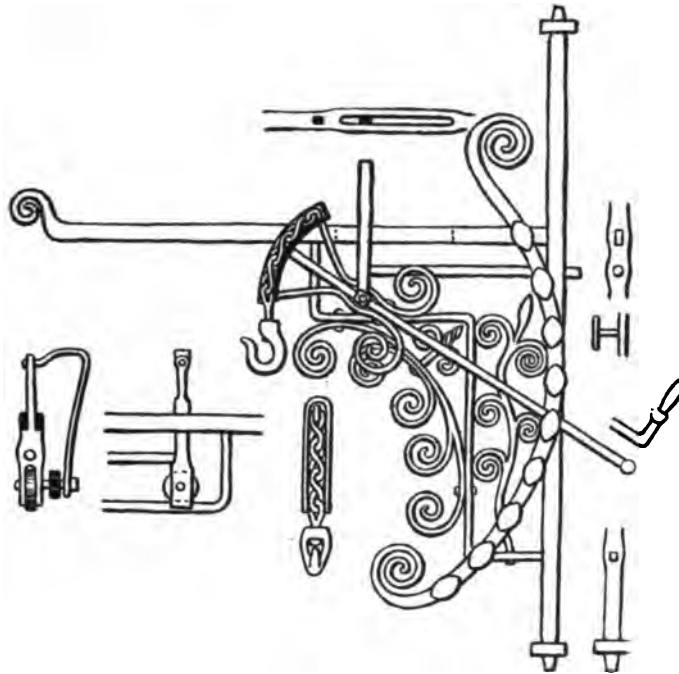


Fig. 20.—Iron Pot Crane in the South Kensington Museum.
Scale $\frac{1}{2}$ linear.

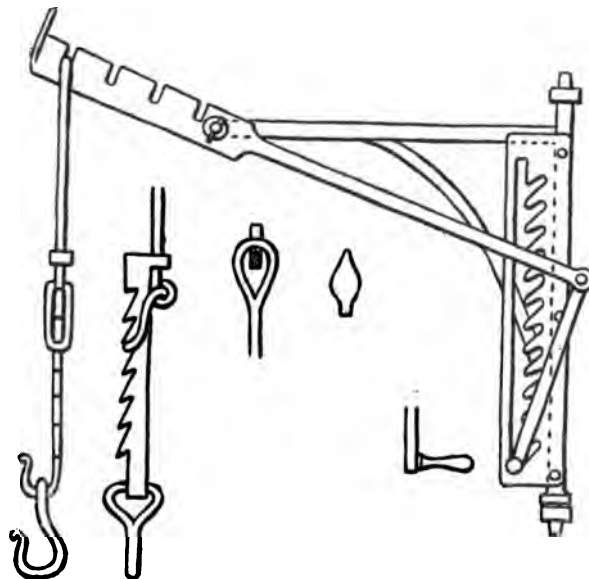


Fig. 21.—Iron Pot Crane at the "Rose and Crown," Mayfield, Sussex.
Scale $\frac{1}{2}$ linear.

above the oil lamp which supplies the heat can be regulated by shortening the cords or increasing the distance between the uprights.

We have already referred to the hanging of pots to a horizontal bar or to a crane fixed to some part of the structure of a house. Both methods are employed, whether the fire has a chimney in the wall or whether the hearth is in the centre of the room, and the smoke is allowed to escape through a hole in the roof.

The pulley, lever, and rack adjustments of pot cranes and hangers are also applied to regulating the height of lamps, candles, and electric lights above the level of the floor or ceiling. The principle of the screw is employed in the adjustments of candles, although not in those of pot cranes. There are other mechanical powers, such as toothed gearing, which might be utilised for the adjustments of pot cranes, but I have not come across any instances.

One of the objects of this article is to show that there are generally several solutions to every mechanical problem, and that primitive appliances may often be the means of suggesting to an inventor an entirely new way of attacking the problem. Many primitive appliances have been perfected and embodied in the most highly finished modern machines, but there are others still in an embryo stage only waiting to be developed.

J. ROMILLY ALLEN.

Notes on Benin Art.

THE taking of Benin city last year opened up to us the existence of an unknown African craft, the productions of which will hold their own among some of the best specimens of antiquity or modern times. Truly enough in the earlier accounts of Benin the bronze castings are mentioned, and as late as 1892,¹ Capt. Galway speaks of them as brass ware of very clever workmanship; while Lander when at Jenna, about forty miles north of Badagry, to the west of Benin,² describes a curious brass instrument which, with our present knowledge, we may ascribe to Bini art. Nevertheless, neither traveller, ethnologist, nor archæologist dreamt of the stores, rich in quantity and quality, as well as in variety, which have now been brought to light. The craft attained such high rank that it may well merit a few words descriptive of the main features of some of its productions, and in this paper an endeavour is made in that direction.

In fig. 1 we have the representation of the head of a staff, or wand of office, of which various specimens now exist in European collections. The motif may be briefly said to be a leopard supporting a column on his back, a not uncommon motif in the art world, as, for instance, the lions and other animals supporting columns in Assyrian architecture; it is also not unknown in the Yoruba country, where a drum on top of a column is occasionally supported by the back of an animal. The uppermost portion of this staff head consists of a band of engraved basket work pattern, with grained open ground. This is followed by a band of fish scale pattern, ornamented at the lower corners of contact by punched indents. On this band there are an upper and a lower series of ornament in relief. The upper series consists of four faces: that on the front being probably of a negro,

¹ *Geogr. Jour.*, i., 130.

² "On one of the musical instruments were represented the busts of two men, with a tortoise in the act of eating out of the mouth of one of them. The tortoise had a cock by its side, and two dogs standing as guardians of the whole. These figures were all ingeniously carved in solid brass . . . hundreds of little brass bells were suspended round their edges for ornament rather than for use, for being without clappers they could produce no sound."—*Journal of an Expedition to explore the Course and Termination of the Niger*. London, 1832, 12mo., i., 101.

with the tribal marks on the forehead, and that on the back being of a European, both faces being in full, and boldly and clearly executed, while the two faces on either side are of Europeans, flat, poorly executed, and in profile with the mouth curiously twisted



Fig. 1.—Brass Staff Head from Benin, obtained by Dr. Felix N. Roth. Length 24 c.m.

(Now in the possession of General Pitt-Rivers, F.R.S.)

into full face. The lower series consists of a central European full face (below the negro face), flanked by two conventionalised mud or catfishes, whilst at the back we have a rosette. It is an interesting study to follow on the Bini art work, the devolution of the mud or catfish (evidently a representation of a spirit of considerable importance) from the two distinct early conventionalised forms to the almost vanished animal represented by its whiskers in the later stages of ornamentation.¹ The rosette also plays an important part as a decoration of an almost high art function in this and other bronzes from Benin. We do not find it in rows or in borders as architectural *pateræ* so frequently to be seen in Egyptian or Assyrian sculpture, but dotted here and there as the fancy of the artist inclines, mostly at the two or four corners of the wall tiles or pillar plates, of which there is the large collection in the British Museum. It has been suggested that this rosette is a representation of a degenerate palm tree, and there seems some probability for the suggestion, for the ribs are all more or less feathered. But in some examples the rosette appears to be intended to resemble a flower, and agrees herein with the Egyptian rosette (which we

are told has a daisy for its prototype), thus perhaps betraying an exotic origin.

¹ In reply to my enquiry as to the probable species indicated by these representations, Dr. Günther writes me that the fishes are too much artistically distorted to allow of identification, but they give him the impression as if "the artist had in his mind the appearance of *Polypoterus bichir*, a common tropical African fish."

The European figures on either side of the leopard in their flatness and general crudeness are quite out of keeping with the rest of the work, and they contrast unfavourably with the bold life-like attitude of the animal. One is almost inclined to think that the same artist could not have modelled both the leopard



Figs. 2 and 3.—Brass *Sistrums* from Benin, obtained by Dr. Felix N. Roth.
Length 30 c.m.

(Now in the possession of General Pitt-Rivers, F.R.S.)

and the two distorted human figures. It is a character of nearly all the later human figures from Benin that the heads are out of proportion large to the size of the body, while the great length of the body is out of proportion to the size of the legs. The Bini almost invariably give their fellow Africans sturdy lower limbs, while they do not do so invariably to Europeans. The latter, of a certain type, are made to stand on well-planted feet ;

while such Europeans as are in any way about to use their guns have the legs bent and puny. The idea is, I think, taken from observing Europeans lightly bending their knees when awaiting attack in a posture of defence, or from observing European sportsmen much in the same attitude when about to raise their arms to fire. In the United Service Museum there is an excellent bronze statuette from Benin showing a Portuguese soldier with his legs in such a position.

In depicting the leopard the artist has indicated its spots by means of a series of indents punched in a circle; but on other examples of leopards from Benin the spots are indicated by flat rings in relief.¹ Strangely enough flat rings in relief are used by other Bini artists to represent the natives' woolly hair!

One cannot help admiring the boldness with which this leopard has been modelled, or the firmness with which his claws grasp the ground; while the vigorous way in which the tail is made to support the back of the column should be remarked. Equally admirable are the suitable proportions into which the bands of ornament are divided. The uppermost band is kept well subdued, so that the faces of the next band are brought more prominently into relief; while the fish scale pattern of the ground-work, on to which the faces have been grafted, affords scope for the artist to extend his design while still keeping the enchainment well suppressed.

Our next illustrations (figs. 2 and 3) represent two views of what we may venture to call a *sistrum*. It consists of what appears to be two brass bell bodies, a larger and a smaller, welded together at the tapering ends. African flat bell forms are well known, and occasionally they are seen welded together as they are in the case illustrated; the Bini sacrificial axes² offer further examples. On the face of the larger bell is represented the now well known group of a king or chief with a sort of Persian head-dress, with a harpoon-like projection, probably a degenerated *fleur de lys*, at the top. He is supported on both sides by similarly dressed individuals.³ Somewhat above the level of his head the chief is flanked by two tablets, each upheld by a hand emerging from the background; such tablets are very

¹ In the figure of Ptah-Seker-Ausar the body is ornamented by circles formed of dots, and the sarong by fish scale pattern very similar to that above described on the staff head. —Walter Budge, *The Mummy*, London, 1894, p. 216.

² "Examples of Metal Work from Benin," by H. Ling Roth, *Halifax Naturalist*, June, 1898.

³ The custom of supporting distinguished individuals in this method is also met with amongst Malays. At Kuching, the Rani of Sarawak and Miss North, at a Malay reception, were thus conducted by their elbows. —Marianne North, *Recollections*, London, 1892, i., p. 241.

common on the carved tusks, but where they appear in bronze ware, they are upheld by a *female* figure, which is somewhat of a rarity among the numerous figures represented in Bini art. All these figures are in relief. The background is enchased with an elegant foliated design somewhat Bornean in character. The back of the bell has a similar relief excepting that the supporters are kneeling and turned towards the chief, while the chief's legs are transformed into upturned semi-circles capped with the catfish head, the whole resting on a horse's full face. The ground work has the same foliated tracery as on the front. Below, in low relief, are two European profiles facing each other and holding a ring between them. The smaller bell is faced with a negro in high relief, shaking the rattle mentioned by D. R., the unknown traveller, who was the first to give a written description of Benin, published with Peter de Marcées' account by the De Brys, in their *India Orientalis*.¹ This man is dressed in one of the many costumes found on the Bini wall tiles or pillar plates already referred to; level with his shoulders on either side, in low relief, are what are probably meant, I believe, to be crocodiles' faces, while his legs are flanked by low relief crude faces similar to those in fig. 1. The ground is filled in by the same enchased design as on the larger bell. At the two edges of this bell are a series of small rattles. These rattles are perfectly plain and hollow, and contain one or two small more or less globular pieces of brass or copper, about 4 or 5 mm. in diameter. When the instrument is shaken these produce a faint rattling, not a tinkling noise. In the collection in the British Museum, pillar plate No. 171 shows a man in high relief with such a sistrum in his hand. In the sistrum illustrated the rattles have all been cast smooth, but I have seen similar rattles, or hawk's bells, from other parts of the Niger Delta, where the rattles have been made of spiral

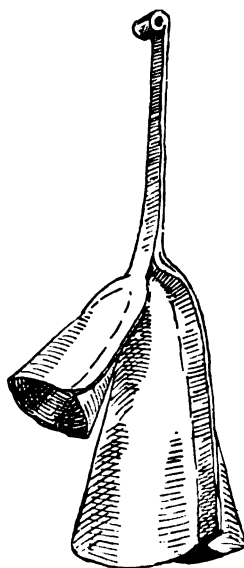


Fig. 4.—Double Bell Forms
from Yoruba.

(In possession of the Rev. J. T.
F. Halligey.)

¹ "The courtiers' attendants have a special instrument like the nets or knitted game bags, wherewith men in our country go to the fish-markets; this net is filled with various things, and when they strike upon it with their hands it rattles and sounds, just as if a heap of walnuts were inside and were struck by the hand."

wire, and others again where they have been made apparently of rings of increasing size soldered together. In two places on the larger bell where the casting of the rattles¹ has failed, or where the rattles may have been broken off, other rattles have been let in afterwards as substitutes (but *not* as in some cases where extra ornamentation such as eyes, catfish, etc., have been made



Fig. 5.—Brass Vase from Benin, obtained by Dr. Felix N. Roth.
Height 14 c.m.

(Now in the possession of General Pitt-Rivers, F.R.S.)

separately, then fixed on to the mould and caught up by the molten metal, and thereby giving at first sight the impression that the casting has all been made in one operation in one piece). Taken as a whole this sistrum is an elegant piece of workmanship.

¹ Rattles, or hawk's bells, form quite a feature of Bini art, and appear in the most unlooked for articles, either cast or suspended loose by links.

The thoroughness of the details of execution is worthy of a *Japanese* in character, even the inaccessible and almost hidden portion of the smaller bell being enchased with an angular guilloche pattern.

In the two above described articles we have very good examples of some of the higher class metal workmanship as found in Benin. They are also representative in so far as the execution extends of the very homogeneous nature of the art metal work of that city. We will now deal with two bronze, or brass, castings, equally well executed, the examination of the workmanship of which, apart from any question of gradation of skill, tends, I think, to show that either there was a period when the workmanship and design underwent considerable modification, or that a different class of artist may have been introduced.

In fig. 5 we have a bronze vase whose ornamentation consists of four mask-like faces in high relief, two plain and two ribbed set alternately; above each of the ribbed masks there is a conventionalised decorated elephant's head without any trunk; above the plain masks there is a flat spiral on which rests an ornamental triangle on its apex. Between the heads are placed bands of very plain guilloche, each band consisting of alternate three or four rows each; above and below concentric circles of imitation (? coral) bead work, all in low relief, help to fill up the ground. The whole arrangement forms a combination of decidedly artistic effect. There is no enchasing or punching of any sort, nor is there much ornamentation, but that ornamentation is designed in such a spirited manner as to produce a result which can hardly be surpassed by Europeans at the present day.

The *aegis* (fig. 6) is of cast bronze, and consists of an almost semi-circular panel, surrounded by an imitation basket work border, all the designs being in high relief. There appears, however, to have been some accident to the mould, for the parts of this border do not meet and cross in the manner evidently intended they should do. On the outer edge of the border are eyelets from which (judging by other articles from the Niger Delta) little hawk's bells were at one time suspended. In the centre of the panel is a mask in several respects similar to one on the vase. An upward curling snake issues from each nostril, forming a design probably of considerable symbolic meaning, for we find it very common;¹ where the head of the right hand snake should be the casting has evidently failed, for there is a hole right through the panel. Above the

¹ Vide *Halifax Naturalist*, *supra*.

mask are two almost circular holes, each bordered by the body of a snake with a head at both ends; these two holes give the impression of having been made to look through, so that the whole *aegis* may in itself have been worn as a mask. Above these eye holes is a bullock's head; behind and partly above this bullock's head is a broad loop running parallel with the plane of the *aegis*, by which it may be suspended. On either side of this head are elephants' heads with trappings falling over the forehead; the



Fig. 6.—Brass *Aegis* from Benin, obtained by Felix N. Roth. 40 × 35 c.m.

(Now in the Mayer Museum, Liverpool.)

upper ends of the tusks appear to be bound round with cords; the trunks turn outwards, and their cartilaginous rings are brought prominently into relief, while their tips are roughly made into fingers holding a net rattle, similar to the one described above. This human ending to the trunk is of very common recurrence in Bini objects, and is mostly met with in a very degenerate form on the carved ivory tusks, where the hand at the end of such trunks is made to hold a feather, panel, or other object; in the course of the trunk's degeneration into an arm by itself, the tusks cross

and join, and with the ears help to form an ornamentation, which looks like an epaulette (fig. 7). At the bottom of the panel in the middle there is a small grotesque looking object, which may be meant for a frog. I have met with this object both well and indifferently executed on other forms from Benin. Below the central mask are two catfish, with their tails curving to right and left towards the trunks, which, in the smoothness of body, in shape of tail and head whiskers, differ very materially from the catfish, whether conventionalised or not, as elsewhere depicted (fig. 8).

It is very clear that the style of the art of the vase and *aegis* differs materially from that of the staff and sistrum. There is no en chasing or tooling whatever; there is not even an engraved quarterfoil, a design almost universal on the pillar plates, and so clearly shown on the illustration of the morion (fig. 9).

It may now be asked how were these articles produced, and whence did the people learn the art? In so far as I can judge they were made by the *cire perdue* process (Fortnum, *Bronzes*, p. 19), that is to say on a core of hardened sand is moulded a wax model, which is then carefully coated with clay; the wax is melted out, and the molten metal is made to take its place; when cooled and the clay removed the rough casting is the result. This is then generally finished by tooling, punching, etc., but so well are the Bini objects cast that there is apparently no other finishing.¹ The articles are not always cast in one piece, and wherever possible considerable skill is shown in saving metal by making every protuberance concave at the back. In the staff head described above, the hard sandy core can still be scraped out, so that we



Fig. 7.—Degenerated Elephant's Head and Trunk carved on Elephant's Tusk, from Benin.

¹ Dr. Forbes (Bull. Liverpool Mus. No. 2, pp. 56 and 64) speaks of some of the articles having been "carefully chiselled over" and "carefully smoothed." With one exception I have failed to trace any filing. The one exception is on a tusk stand (?) in the possession of Miss M. H. Kingsley. The article is unfinished in so far as some circular surfaces are concerned, and here what may possibly be rasp marks are observable, but they may be marks in the castings left rough because the original idea was to en chase them. Even in the most highly-finished objects I have not been able to find any such marks, and it appears to me the finished appearance is due to the excellence of the castings.

have here a decided proof as to the process employed. The ancient Etruscans and Greeks made their castings solid, without any sand core, while the Bini were evidently adepts in the superior method practised by the ancient Egyptians. (Perrot and Chipiez, *History of Art in Anc. Egypt*, London, 1883, II., 202.)

As there is probably hardly a traveller from Africa who has not recorded the art of iron smelting among the negro or Bantu tribes, we may accept it as a fact that the art of smelting iron is



Fig. 8.—Catfish on wall plate.
(In the Author's collection.)

a very old one in Africa. Bowditch (*Mission to Ashanti*, 311-312) describes a method of gold casting on the Volta river, where a wood core was in use instead of a sand one. Quite lately Robinson (*Hausaland*, 118) states that at Kano, "there are also on sale swords, spears, and many other articles made of native wrought iron. The article desired is first formed in wax, and from this a clay mould is made into which the molten iron can be poured."¹ Between the crude castings of the average native African and the beautiful results before us there is a vast difference, and hence the common expression of opinion

that the art as we see it to have existed in Benin was an imported one, an opinion apparently confirmed by the numerous Portuguese or other European figures now discovered in Benin. On the other hand, we are still quite in the dark as to any existence of such high-class art in the Iberian Peninsula at the end of the fifteenth century; and we know there was not much of this art in the rest of Europe. In the large series of pillar plates or wall tiles from Benin in the British Museum we find many plates with diminutive Portuguese heads or figures in low relief in the back-ground. We may take it, I think, for granted that these additions in low relief are, like the rosettes above referred to, after-thoughts put on to meet the desire for increased artistic

¹ There is here, however, some complementary information wanting, for what is the object of going to the trouble of modelling and moulding if the article is to be beaten (wrought) afterwards?

effect; that they are, in fact, put there for decorative purposes in the course of the development of the progress of the art. Hence, as the additions are always Portuguese heads (or figures), and not Bini heads (or figures), we may, I venture to think, conclude that some of the plates and articles of native subjects were made before those of Portuguese subjects; in other words, that the art was there before the Portuguese arrived in the country. This conclusion is at variance with the expressed opinion of Messrs. Read and Dalton.



Fig. 9.—Iron Morion from Benin, showing foils (three to six leaved).
Diam. 266 mm., height 213 mm.

(In the possession of Miss M. H. Kingsley.)

They give an illustration of a European, with a matchlock, in the costume of the middle of the sixteenth century, as found on one of the pillar plates or tablets. From this figure they argue that the middle of the sixteenth century was the earliest date at which we can show the tablets to have been made.¹ But does such an inference follow? To me in our enquiry the logical outcome of the production of this European is that the middle of the sixteenth century is the earliest date we can fix upon at which it was

¹ *Jour. Anthropol. Inst.*, xxvii., 373.

probable the Bini people had commenced to make tablets with *European* figures, and *not* the date at which they commenced to make any tablets at all. Benin was discovered by João Affonso de Aveiro in 1486. By the middle of the sixteenth century (*i.e.*, 1550) we have a perfectly accurate figure of a European, presumably made by a native. Is it possible that an introduced art could have developed at so rapid a rate that within seventy years (probably less, for the art would not have been introduced the first day) such a high pitch of excellence could have been attained? I do not think the most enthusiastic defender of the negro will credit him with such ability for making progress. As an alternative, I can only repeat, as above suggested, that the art existed in Benin prior to the advent of the Portuguese, but that, like on many other things with which the Portuguese came in contact, these remarkable explorers left their mark strongly impressed on this art work, and thus it may be that the natives began that series of borrowed forms which is so puzzling to us. That the art may not be indigenous I am prepared to admit, and in all probability it will yet be found that the Bini are indebted for this branch of their culture to ancient Egypt by means of the trade relations with the great Songay empire, which, according to Barth,¹ dates from A.D. 300, to the city of Taddemaka (on the Niger between Inzize and Gogo), destroyed in 1460, or by means of direct commerce with the Mediterranean across the desert. It is more likely that such a craft should travel roundabout through more or less civilised states than direct from Egypt through Kordofan and Wadai. In any case, the question of the origin of this Bini art still remains an unsolved one.

H. LING ROTH.

¹ *Travels and Discoveries*, New York, 1857, iii., 657, 658, 664.

NOTE ON THE FINDING OF SOME OF THE METAL AND OTHER ART WORK
IN BENIN CITY, BY FELIX N. ROTH, DISTRICT MEDICAL OFFICER
AT WARRI AND ADVANCE SURGEON TO THE MAIN COLUMN OF
PUNITIVE EXPEDITION.

"Every house had its alcove of various dimensions, and with or without steps leading up into it; on the top or only step were found a variety of clay figures of men, women and children—like the natives—and white-washed, with strings of cowrie shells, twisted cotton, etc., hanging round their necks. A large part of the loot was found embedded in the walls, and occasionally in so testing the walls the soldiery put their hands into human corpses built up in them; some of the clay benches round the compounds also contained decaying human bodies. In front of the entrance to all the houses there were conical-shaped earthen mounds, which on being broken up were found to contain a few shells and beads. Some of the altars were also said to contain human bones.

"There were many looking-glasses in wood frames, but most of these were destroyed on the second day of occupation when the conflagration occurred. Where the glass was not square, *i.e.*, irregular or round, etc., the frames had been made to suit the shape of the glass. On one such frame there were carved hatless and bootless natives without moustachios, leading prisoners with chains round their necks; the prisoners were clothed with boots, beekeepers' hats, and had bold recurving moustachios. On one large plaque I noticed these European figures riding on donkeys (? small horses) who were being pulled off by the natives; some of the apparent Europeans were lying about and had deep gashes in their bodies. In a group of bronze figures I saw dressed Europeans slaughtering natives, the latter being bound with their hands clasped as in prayer and kneeling; heads of other natives were depicted lying about on the ground. In one compound by themselves I saw several good castings of bronze cocks, the feathers having apparently been afterwards chased to show the marks. There were also some very large heads, so heavy that one man could hardly lift them; there were also large copper snake heads, with open mouth, showing teeth well executed, equally heavy. While I was still in the city two solid cast brass figures were brought in. They represented dwarfs typical of cretinism; they were without hats, and simply clothed in drapery from shoulders to below the knees; their weight was probably about 60 to 70 lbs. each. A curious brass jug, now in the British Museum, in form somewhat like the early English jug lately recovered from Ashantee, but with three protruding flat feet, I obtained out of the wall at the back of the King's compound"

Samplers.

SO far as I am aware, no one knows what is the earliest sampler now remaining; Mr. A. W. Tuer, F.S.A., possesses a fine collection of these interesting memorials of bygone industry, and I believe the date upon his oldest specimen is 1648. The South Kensington Museum have not one so old; the earliest there is 1654.¹ There can be but little doubt that as soon as books became fairly plentiful, the idea of copying the printed letters in needle work would suggest itself. But, so far as is known, all the earlier specimens are lost. Moths, damp, and neglect have, no doubt, caused them to perish.

In the following brief account of certain samplers from my collection will, I think, be found one or two points of especial interest. With the exception of three specimens, all my examples are Lincolnshire ones, and I find that in some respects they differ considerably from the ordinary types, and do not conform to the laws which seem, as a rule, to have guided the workers in other parts of England. Mrs. Wilson Noble,² in an article upon *Samplers*, says, and correctly, that little black dogs are one of the animals most frequently to be found upon samplers; also Cupids, and Adam and Eve—I have only one with a black dog on it, though I have dogs of nearly all other colours, and I have not a single specimen with Cupids, or Adam and Eve. Mrs. Noble also mentions another point of great interest; she says truly, that it is very usual to meet with crowns and coronets upon samplers, and that they have often above them a letter to distinguish to whom each type belongs: K., Q., P., D., and E.: King, Queen, Prince, Duke and Earl.

I have crowns and coronets in plenty, but only one sampler in my collection has the letters, and they are below, and not above the crowns. It is a sampler of great interest, being the only one

¹ I shall be greatly obliged to anyone who can send me notes of any sampler dated before 1640.

² *The Lady's Realm*, August, 1897.

I ever saw with G. R. below the Royal Crown, which in this case does duty for K. The earliest mention of a sampler that I am acquainted with occurs in the will of Margaret Thomson,¹ of Freston, in Holland, Lincolnshire, which was proved at Boston, in that county, on the 25th of May, 1546. After mentioning certain other bequests, the testator goes on to say, "To Aly^s Pynchebeck, my Syster Doughter, my Saumpler with Semes." No doubt this would be a piece of sixteenth century stitching, so elaborate as to be considered somewhat in the light of an heirloom. Mr. Tuer² tells us that samplers with crosses upon them are rare. Four of mine have it upon them, and in all the instances they resemble those to be found upon *Horn Books*, and I think were copied directly from that object on to the sampler. It is impossible for me, in a paper of reasonable length, to give an account of all my samplers, but I have taken those which I consider to be the most interesting specimens.

They are all Lincolnshire examples, unless the contrary is stated. The oldest dated sampler I possess measures $4\frac{1}{4}$ ins. in length by $8\frac{1}{4}$ ins. in width; it is worked upon fine linen of a rather bright yellow tint; the silks employed are of various colours, and the letters, owing to the fineness of the material they are worked upon, are very small. The first row commences with a cross like the one depicted in *The History of the Horn Book*, vol. ii., cut 129, and is followed by a capital A, and the same letter in the small printing type.

At this point, the worker seems to have changed her plan, for the small letters do not occur again, but the larger letters all follow in due order, with the exceptions of J and U, which are not given; then comes & and the row is finished by a heart and a lozenge, worked the same size as the letters preceding them. The second row contains the numerals up to 20, and a blank space measuring $1\frac{1}{3}$ ins. is left at the end.

The three following rows and part of the next one have what I never saw on any other sampler, "The grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost, be with vs all, evermore. Amen."

The letters are mixed capitals and small ones, but no regular plan is observed regarding their use. A short blank follows,

¹ In the custody of the Bishop of Lincoln.

² *The History of the Horn Book*, vol. ii. pp. 249, 250.

and then in the same line comes the name of the worker, "Elizabeth Newsome, Avgvst 18," then a small heart, and the date 1744.

The second sampler measures $10\frac{1}{2}$ ins. in length by 9 ins. in width, and has two alphabets upon it marked in rather fine wool, on a canvas of yellowish colour. At the end of the second alphabet is the & and 1, 2, 3, then follow these words,



Sampler No. 3.—Worked by Lady Maŕy Finch, 1799.

but not divided into proper lines, "Knowledge of things mysterious and divine, illumriouny¹ in learned men doth shine, but many truths are from us now concaled, that in a future state shall be revealed." After the word "things" comes a cross like the one described before, followed by two hearts in order to fill up the line; after "concaled," a device somewhat resembling the spade in a pack of playing cards, followed by a heart. The

¹ I am not sure what this word is, but I think it is meant for illuminating; I copied the spelling given on the sampler.

words "be revealed" occupy one line, being placed in the centre of it. Then follows, "Ann Moor, ^{her work,} _{1777,} the name being executed in what is sometimes termed "blanket stitch." Below, trees, stags, dogs, one a tiny black one, appear, and also four crowns or coronets, the royal one with G. R. below it, whilst the other three have below them respectively, the letters E., D., V., to signify that they were intended for Earl, Duke and Viscount. This is a very interesting, but not an especially beautiful specimen.

The third example measures $7\frac{1}{2}$ ins. in length by $8\frac{1}{4}$ ins. in width, and is most beautifully worked in a manner quite unlike any I ever saw; the canvas is very fine, but open, and the arrangement most artistic.

The illustration gives a far better idea of it than words can do. This is not a native of Lincolnshire, and the person of whom I got it told me that it was worked by Lady Mary Finch, daughter of the 4th Earl of Aylesford. The initials M. F. occur in the centre, and at the four corners of the central part come four figures, one in each corner, forming the date 1799.

The next sampler is $8\frac{1}{2}$ ins. long by $13\frac{3}{4}$ ins. in width, and it is here illustrated. The inscription in the centre is,

"Jane Boyers,
Thorne,
1817."

Thorne is a village in Yorkshire, and the parish joins Lincolnshire, but this is not a Lincolnshire sampler.

The next in importance is 13 ins. long by $8\frac{1}{2}$ ins. and is worked upon a fine, rather woolly canvas. The first two lines contain the alphabet in capital letters, and the numerals up to 15. Then the small letters, and the line is filled up by the cross, which is repeated four times. Then comes a line of highly conventional trees of two kinds placed alternately, and between each tree an animal, which I should take to be a horse, only the tail curls over the back, which forces me to conclude that it is intended for some kind of a dog. After these come the following lines:—

"Religion is the chief concern
Of mortals here below ;
May I its great importance learn,
Its sovereign virtue know."

Then follows upon the same line as the last line of the verse—two small letters: the first is E and I think the last is W, but



Sampler No. 4.

I am not certain. Then comes the name, "Frances Tacey, her work, aged 10," and upon the next line the following, preceded and followed by a heart:—

♥ March 25, * * * 1828. ♥

Then come trees, a basket, flowers, cross, two squirrels, and other objects. I have samplers dated 1807, 1810, and 1835, but they are not so interesting as those I have described above.

The most beautiful sampler I possess is undated, but was worked about 1830. It is 1 ft. 8 ins. long by 1 ft. 1 in. wide, and the illustration shows what a beautiful piece of needlework it is. The large birds are parrots executed in shades of red, blue, green, and yellow. It is the only sampler I have seen with owls upon it; for such the tiny creatures on each side of the inscription are.

One of the most interesting things in a collection of samplers is the verses upon them. They all express such impeachable sentiments. A favourite one is:—

"The loss of time is much,
The loss of grace is more;
The loss of Christ is such
As all men shall deplore."

I have not got one in my collection with this upon it. I have an example dated 1807 with the following:—

"Man's wisdom is to seek
His strength in God alone,
And ev'n an angel would be weak
Who trusted in his own."

This is the only one I know where the apostrophes are done in needlework. "Mary Baker, born August the 23, 183—" (the last figure partly disappeared), says:—

"Oh, Lord! I would delight in Thee,
And on Thy care depend;
To Thee in every trouble flee,
My best, my only friend."

A friend of mine possesses a collection of samplers, amongst which is my great grandmother's. It is signed, "Cathrinea Hepworth work, 1788," and has a variant of the verses I have before quoted:—

"The loss of time is much,
The loss of grace is more;
The loss of Christ is such
No mortal can restore."



Sampler No. 6, worked about 1830.

Her daughter's sampler is there, too. It is signed, "Catharine Woodcock, August 18th, 1817," and is composed of letters and figures only. This collection contains fourteen specimens, but only one other is dated; it is almost the counterpart of mine dated 1744, but there is no cross and no inscription, only the letters and figures. It is signed, "Ketvrah Scales, my work, age 10, 1739," and is worked upon the same yellow linen. None in this collection have the cross upon them, with one exception, and it is a very poor attempt at one. There is not a really fine sampler amongst them.

Many very beautiful samplers have been much injured by framing; they are frequently found to be stretched tightly across a framework, and this almost invariably cracks the canvas. Collectors would do wisely if they took any specimens they may be so fortunate as to obtain out of the frames, and if they find that they are thus fastened, they should be at once undone. The glass and the back of the frame are quite enough to keep them flat. Samplers are decorative objects when suitably framed; the best modern substitute for the old eighteenth century black frame is a narrow unobtrusive moulding of black wood. Oak frames do not combine successfully with the colours of the canvas, and gilt frames when used for samplers are an abomination, though many of the old frames had an inner margin of gold. There is no doubt that many samplers perish yearly by being taken out of their frames to make way for the coloured pictures so dear to the peasant mind.

Since the above was written I have become possessed of a very fine sampler dated 1660, and having a great variety of ornamentation. Upon it is inscribed, "Mary Harding eiaght years uold." Besides this one, I have recently obtained four other examples finer than any mentioned previously, but they none of them came from Lincolnshire. The one dated 1660 is from Suffolk. Another has inscribed upon it

"I'll carve His Passion on the bark.
And ev'ry wounded tree
Shall droP and bear some mystic mark
That Jesus dy'd for me."

* * *

Samplers.

"The swains shall wonder when they read
 Inscrib'd on all the grave
 That Heaven itself came down and bled
 To win a mortals live."

"Caroline Spencer was Born December 25th, 1789. Aged 11."

This sampler has an arrangement of letters upon it which I am unable to explain; they are as follows, and extend in a line across the sampler:

J S S S T S I S C S R S J S S S M S L S

I think all the vowels are left out, and that the first word is "Jesus." but I am not certain. This specimen has five small dogs upon it, but not a black one. I shall be glad if anyone can explain the meaning of the inscription.

Another, worked by "Jemima Wood, 1825," has on it:—

"FRIENDSHIP

Tell me ye knowing and discerning few
 Where I may find a friend both firm and true
 Who dares stand by me when in deep distress
 And then his love and friendship most express."

FLORENCE PEACOCK.

Notes on Imitations of Pseudo-Samian Ware found at Silchester.

AMONGST the mass of remains of pottery turned up year by year for the last eight years on this site, no class is more conspicuous than that well known to antiquaries under the name of pseudo-Samian. Whether figured or plain, the bright red of the fragments turned out from pit or trench make it at once distinguishable from the greys or blacks of the commoner kinds of ware. All who have seen pseudo-Samian vases know their brilliant colouring (in the best specimens a fine rich red, inclining to orange) and their perfect gloss and smoothness of surface. The sections of such vessels show them to be composed of a paste of a dull salmon colour, of a lighter tint than the glazed surfaces. This ware was much prized and largely used, and, as a natural consequence, it would seem that attempts to imitate it, at least in colour, were made, possibly by native potters.

From time to time, in the course of the excavations at Silchester, fragments of a ware have been dug up, which, though bearing an ornamentation quite distinct from that of the pseudo-Samian, and not to be mistaken for it, has a strong resemblance to it in colour. Specimens of perfect vases of it are very rare, and the fragments found are not very numerous; but a certain number occur every year. These fragments appear to be mostly those of bowl-shaped vessels, with roll moulded rims, generally of small size, though now and again pieces are found which indicate vessels as large as the largest of the pseudo-Samian ware. Their ornamentation is entirely confined to impressed patterns and indented lines, the latter being formed, in all likelihood, by metal wheels or cylinders, giving different impressions as they were directed against the vessel's side when slowly revolving on the potter's wheel. The ornamentation other than these lines often consists of impressed circles in the shape of daisy-like flowers of many petals. These are arranged in a variety of ways, and vary greatly in size, from a quarter to three-quarters of an inch

in diameter, or more. Another method shows segments of these circles placed closely one behind the other in a horizontal band round the vase, or set upright to form perpendicular divisions between moulded lines encircling it (figs. 1, 2, and 3). The combinations of these simple decorative elements seem inexhaustible.

But what makes the likeness, or the attempted likeness, between this ware and the pseudo-Samian is, as I have said, its colour. This,



Fig. 1.



Fig. 2.



Fig. 3.

Imitations of pseudo-Samian ware from Silchester.

in the best specimens, is a bright red, which when wetted has the appearance of vermillion.¹ The colour seems to be a paint, as it rubs and washes off freely, unlike the glaze of pseudo-Samian, which bears washing and friction unaltered. The moisture of the earth in which the fragments of the ware have been buried, has destroyed this paint in most instances, though patches of it can be seen on the fragments here and there, more often on the inside surface than outside.

¹ The colour varies, however, but does not in any instance match that of pseudo-Samian.

Another way of distinguishing this class of pottery from the pseudo-Samian is afforded by the difference of the paste. This is of a pale orange hue, sometimes containing grains of mica. Most of the fragments also have a tint of grey colour in the centre of their thickness. Nor has the paste the density of that of the pseudo-Samian.¹

But a much closer resemblance to pseudo-Samian than is observable in the class of ware just mentioned, occurs in two or three fragments found at different times on the site. Of one of these the paste resembles that of the vessels cited, though with a greater admixture of mica. The clay was so carelessly mixed that pebbles of quartz remain in this fragment of a vase. It also displays the same painted surface. But the potter apparently obtained for his use a pseudo-Samian mould of good and perhaps early design wherewith to carry out his imitation of the admired red ware. It was therefore only by its colour, which he could not perfectly imitate, that such a vessel could be distinguished from pseudo-Samian ware.

A more legitimate imitation, however, is to be seen in the fragments of a vase dug up in 1894. These show that the potter, whom we may take it was of Celtic race, made the mould for the vase in question himself, instead of borrowing it, and set himself to copy a well-known type of Roman ornamentation. Everyone knows the compositions in which winged genii are represented supporting heavy leafy wreaths between them. Here we have that type as seen by Celtic eyes, and very strangely is it transformed. The ill-drawn figures stand on raised lines indicating ground, staring at each other with the hard features of old men, such features as may be seen in the heads on the Marlborough bucket, and in other work of Celtic hands. The wings of the Cupids, also, are so badly arranged that they suggest hair blown backward by the wind. The wreath supported by each pair of figures hangs most ungracefully between them, the upper portion of each wreath consisting of a stiff row of dots. The whole

¹ The class of pottery above described is in all probability that called *Imitative Samian* by Prof. or Buckman in his *Illustrations of the remains of Roman Art in Cirencester*, pp. 93, 94. He says with respect to its colour, "the tint of the true Samian is endeavoured to be obtained by the external application of a coloured pigment; this, which is a dull red, is easily removed from the vessel, and on being examined proves to be Peroxide of Iron, so that it is possible that this kind of ware was dipped into a solution of Sulphate of Iron (Green Vitriol), which would have the red colour by decomposition during the heat of baking." The description answers exactly to the character of the fragments found at Silchester, except that in a large proportion of them the colour is not a dull but a bright red.



Fig. 4.



Fig. 5.

Fragments of bowl imitated from pseudo-Samian ware, Silchester.

composition is an unsuccessful endeavour to copy a graceful original (figs. 4 and 5).

This band of Cupids and wreaths encircled a wide, shallow bowl, the upper portion of which (containing a border above the range of



Fig. 6.



Fig. 7.

Fragment of border of bowl of pseudo-Samian ware, Silchester.

figures) is nearly vertical. The border (fig. 6), with delicately moulded and pelleted bands above and below it, is ornamented



Fig. 8. Potter's Mark from a rubbing, full size

with a continuous scroll of conventional leaves and flowers, not unlike a pattern on a fragment of a similarly shaped bowl of

pseudo-Samian ware also found at Silchester, a pattern of somewhat unusual character (fig. 7).

The paste of which the former bowl was composed is stringy and of a yellowish tint, in this case unlike that of the ware first treated of, but the paint-like nature of its colouration is the same. To add a further likeness to pseudo-Samian ware, the potter has stamped his name at the bottom of the bowl, or, as likely as not, borrowed that of some maker in request. (See fig. 8.)

Whether this vase was an importation from Gaul, or whether it was the production of a potter in this country, the fact remains the same, viz., that it is a curious specimen of a reproduction of Roman ornamentation by someone imperfectly trained in the knowledge of Roman art.

GEORGE E. FOX.

Tallies used by Savages.

WITH reference to the interesting subject of tallies, and the various purposes to which they are applied in this country and on the Continent, as described by Mr. E. Lovett in the *Reliquary*, I wish to add a few words on the use of the tally by savages, or uncivilized races, from instances that have come under my notice of late.



Fig. 1.—Bamboo Decapitation Knives with tally notches from New Guinea.

The two illustrations I give come from West Africa and New Guinea, and are taken from specimens in the Horniman Museum. I have no doubt there may be other instances of the use of the tally by primitive and less savage people, and probably specimens

may be found in that vast treasure collected in the Ethnographical Galleries of the British Museum, one item of which I have noted and will refer to subsequently.

Fig. 1 represents four specimens of bamboo decapitation knives from New Guinea, on which notches have been made so as to keep a tally of the number of heads cut off. The knives have loops for carrying the skulls attached to the handles.

I have selected these four from a collection of twelve, all varying a little in the blades. The bamboo is first cut or split down the centre; the handle part is then filled in with wood and gum, and bound round with a string of coconut fibre, and secured by diagonal bands of the same material, into which on the upper side are worked two loops.



Fig. 2.—Arrow with tally notches from New Guinea.

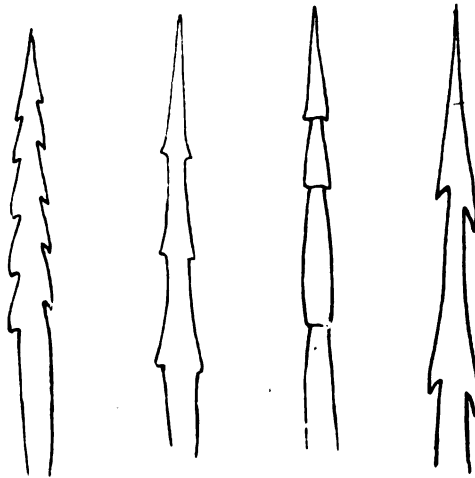


Fig. 3.—Spears from New Guinea.

The length of the handle varies from 5 ins. to 7 ins., and the blade from 8 ins. to 11 ins. The average length of the whole knife is about 1 ft. 4 ins.

The cutting edge in every case is on the left side, proving that the knife has been used by the right hand. After one head had been decapitated, a small notch was cut close up to the handle, and a strip shaved off the blade, which gave a fresh cutting edge to it, and this was done each time, so that a record was kept of the sanguinary work done by the owner of the weapon.

This was continued until the blade became very thin and consequently weak. The knife was then prized on account of the quantity of tallies cut on it. In the murderous operation the vertebræ of the neck are probably severed by a stone axe.

In fig. 1 (*a*) will be seen a knife which has only one notch, and, like the specimen following it, shows the under or concave side. It is 1 ft. 3½ ins. in length.

Fig. 1 (*b*) is a knife, 1 ft. 3 ins. long, with five notches cut on it, and much stained with blood.



Fig. 4.—Snider Rifle with nails as tally marks from Benin, West Africa.

Fig. 1 (*c*) is the upper side of another knife with fifteen or sixteen tallies cut, and bound together in two places along the blade. It is 1 ft. 5 ins. in length.

In the above three cases it will be noticed that the notches are cut along the blade, at right angles to it, while in the specimen *d* they are cut parallel to the blade; the latter method being more unusual than the other. In the twelve examples in the Museum, only three are like this.

Notching also occurs on spears and arrows with bamboo points from New Guinea.

There is a good example of this on an arrow in the British Museum (see fig. 2), which I take to be intended for a tally, and not made thus for ornament or to improve the deadly effect of the weapon entering a body, as I think will be clearly seen when compared with the definite notching on each side of the blade, as shown in fig. 3, sketched from some of the spears in our own Museum,

A number of similar examples appear in Mr. Edge Partington's Ethnographical Album, drawn from those in the British Museum. Fig. 2 came from the North Coast of New Guinea.

Fig. 4 represents a Snider rifle which was taken by Mr. W. J. Hider, S.B.S., of the Royal Navy, from the body of a chief who was shot dead at Benin the day before the city was destroyed by fire on February 18th, 1897. He told me that he was informed by a native interpreter that the brass-headed nails driven into the butt of the gun denoted the number of victims shot down by the late owner with this particular weapon. Here again, if this be so, is a tally. The nails form no particular design, but simply a record of the number of the slain. There are upwards of a hundred.

It is interesting to note this practice among savage people of keeping a record of work or deeds done by them with any particular weapon or implement, and in all cases I believe the tally was recorded on the particular object employed.

RICHARD QUICK,
Curator.

The Horniman Museum.
1898.

Notes on Archæology and Kindred Subjects.

STONE COFFIN-LID AT PLUMSTEAD, KENT.

ON the occasion of a recent visit to the Parish Church of Plumstead, Kent, my curiosity was aroused by an upright and massive slab of coarse limestone, standing close by the path which leads to the south porch of the church. Upon examination I found it to be, not a headstone, as it might appear to be at first sight, but a coped coffin-lid, set upright in the ground, and bearing on one side (now the eastern side, and originally the top of the coffin-lid) some sculpture of curious and early character.

The accompanying illustration will serve to give an idea of so much of the decorated face of the stone as is visible. The slab is not less than



Fig. 1.—Stone coffin-lid at Plumstead, Kent.

4 ft. 10 ins. in length. This is shown by the western face of the stone, which abuts upon the footpath, and is exposed to view owing to the fact that the path is about 3 ft. below the level of the churchyard. The part of the stone shown in the illustration is 1 ft. 6 ins. high and 1 ft. 6½ ins. wide, and represents probably about one-third part of the eastern face of the slab, the whole surface of which may possibly have been decorated.

The uppermost end of the stone appears to have been mutilated, and the lower end is inserted in the ground. It is equally impossible, therefore, to give the precise measurements of the stone in its original state and in its present condition, but it is certainly not less than 4 ft. 10 ins. in length, 1 ft. 6½ ins. in breadth, and 6 ins. in maximum thickness. In its perfect condition the slab may have been 6 ft. or more in length. In shape the stone is a parallelogram in plan, and convex in section, varying from 3 ins. to 6 ins. in thickness.

Judging from what can now be seen of the stone, it seems probable that the scheme of ornamentation comprises a cross extending the entire length of



Scale of One Foot

Fig. 2.—Cross-section of stone coffin-lid at Plumstead, Kent.

the slab, and forming the central ridge of its coping, together with some ornament about the middle of the shaft of the cross, of which we may find similar examples in the lids of stone coffins of Cambridgeshire, notably at Horningsea, Landbeach, Oakington, and Trumpington in that county.

In his *Manual for the Study of the Sepulchral Slabs and Crosses of the Middle Ages*, the Rev. E. L. Cutts refers to this class of ornament as of frequent occurrence, yet of very doubtful significance. In appearance it is not unlike the head of Mercury's caduceus, but whether, like that ancient symbol, it is intended to represent a combination of two serpents, it is not easy to say.

The Plumstead example differs somewhat from the usual form, in the more pronounced circularity of the curves, and in a freedom of execution which indicates a high state of artistic development.

It seems very desirable, from every point of view, that this elegant example of early thirteenth century sculpture should be rescued from its present position and be placed in one more in harmony with its original purpose and historical interest.

Addiscombe.

GEORGE CLINCH.

PREHISTORIC REMAINS AT UPHILL.

ABOUT two or three months ago a cave was discovered at the limestone quarry, Uphill, near Weston-super-Mare, Somersetshire. On hearing of it the authorities of the Clifton (Bristol) Museum agreed with the lessee to clear out the remains of prehistoric animals found there. This was done, under the direction of the late Mr. Wilson, the curator. The work was completed on the 14th May last. The discovery consists of a few chipped flints (wasters), and some hundreds of teeth and fragmentary bones of the following animals: mastodon, horse, hyæna, bos (? *Longifrons*), fox, bear, rhinoceros, and hippopotamus. A full classification has not yet been made, but it is expected to be completed by the time of the British Association



Remains from Bone Cave at Uphill.

Meeting at Bristol, next September. The quarry at Uphill is owned by Major Whittington, and the lessee is Mr. Hart. It is singular to record that a similar "find" was made there many years ago. Coins were also found, and they were sent to Taunton Museum. That cave was at the level of the roadway, but the present discovery was about 30 ft. higher. The quarry had been disused for years, and was only re-opened this year. Perhaps other "finds" may yet be made there as the operations progress.

W. TURNER.

THE ROMAN WALL OF GLEVUM.

THE city of Gloucester was called Glevum by the Romans. It was a strongly fortified place, having a wall of immense thickness built round it. The modern central streets of Northgate, Eastgate, Southgate, and Westgate form a cross, round the extremities of which the wall formed a square.

Pieces of the wall have been discovered from time to time, the latest being last autumn. The Science and Art Schools are situated in Brunswick Road and require extension. On digging at the rear of the new site a piece of the wall was exposed for about 20 ft. in length and 5 ft. high, consisting of heavy blocks of the Cotswold grit stone. The piece is very like one discovered not far off about twenty years ago. By the kindness of Mr. H. Y. J. Taylor (a well-known antiquary at Gloucester) we reproduce a photograph, with himself in the foreground of the picture. The portion now discovered will, by order of the authorities, be preserved for future inspection by antiquaries



Portion of the old Roman Wall of Glevum in a Garden, off Brunswick Road, Gloucester discovered twenty years ago. The part exposed is about 10 ft. wide and about 5 ft. high, formed of massive oolitic blocks of 2 ft. by $1\frac{1}{2}$ ft. in face.

and others. Traces of this wall have now been uncovered in all the four points of its circumvallation. There is one piece in the Southgate in a shop which can be seen from the street by any passer-by. There is another in the Westgate division, which was discovered under the Cathedral when it underwent some repairs. There is a third in Hare Street, Northgate, in the cellar of Mr. Symonds' Hotel, and no less than three in the Eastgate section—the one lately uncovered; the piece in the garden in Brunswick Road; and one in a cellar at the printing works of Mr. John Bellows, Eastgate.

W. TURNER.

AN ANCIENT WALL AT FYLINGDALES, NEAR WHITBY.

SOME time before the middle of last year I had information that there was an old wall, not far from Robin Hood's Bay, in which the features of what were taken to be "crosses," at intervals of about every seven yards, were plainly observable, and the assumption thereupon was they were of



An ancient Wall at Fylingdales.

Monkish origin—for there was no doubt of the wall being placed on lands that had been a part of the property of Whitby Abbey. As soon as arrangements could be made, I went over to see the wall and the reported features. On arriving at the place indicated, there was the old wall, and built in the solid substance of it were what had been taken to represent crosses. A few minutes of careful inspection, however, convinced me that the supposed crosses were constructional, and that they were totally

unconnected with any symbol of the crucifixion, or anything in the least inferring any idea of that character or description. That the wall was ancient was self-evident; and besides that, I had, by referring to the extract from "Ministers' Accounts," published in the Whitby Chartulary, ascertained that at the date of the said Accounts, this old wall was then old enough to have obtained the distinctive title of "The Olde Walles," a fact which would in itself indicate an age of probably many centuries. By enquiry I soon elicited the information that this wall had supplied material for several comparatively recent walls in different parts of the same property, and that certainly the wall, or its remains, which I was looking upon, lacked 2 ft. and upwards of its original height. It had been a wall without mortar, the smaller stones having all been squared, by hammer-dressing only, and the assumed crosses had really been the means of holding it together. It had been long enough to enclose an area of 205 acres, and the gradients of some parts of it which I visited were closely approximate to 40 degrees, so that, for a "dry-stone wall," its powers of resistance to the insidious workings of time and the effects of lateral sliding had been greatly tested, and proved wonderfully effective. I saw several dozens of the assumed crosses, and found all the members in every instance were "through stones," and of great magnitude. I measured several, and in the case of one of them I found the entire length was only an inch or two short of 6 ft., its width fully 3 ft., and its thickness 1 ft. 2 ins. This was laid so as to cover all the "groundwork," while nearer the end than the middle of it, stood vertically what appeared to be the foot of the stem of the cross, but was in reality the end of another "through-stone," the square section of which was barely less than 1 ft. 2 ins.; while over this again, was another flat stone, less in dimensions than the one below, but still massive and of enormous weight, extending over the whole thickness of the wall, and in its turn supporting another (as it looked) part of the stem of the cross, which was in reality, however, only the end of another "through-stone" of a magnitude corresponding with the last like it, and seemingly completing the assumed cross. Above this, the wall had been rifled, and what had been removed replaced with a rude and makeshift coping of flat stones.

As to the *precise* date or purpose of the wall, there is no evidence. Tradition affirms it to have been a Park-wall. Certainly the property on which it stands was handed over to the then Lord of the fee, Alan de Percy, by the then occupant, Tancardus Flandrensis, in or just before A.D. 1100, and by Alan de Percy transferred at once to the first Abbot of Whitby; and no record exists of any alteration in the ownership or conditions down to the Dissolution. Undoubtedly, the features are those of "Long and Short" work, and presumption suggests the conclusion that the old wall, or what remains of it, continues unaltered from the period at which it became Church property, or during the last eight centuries.

J. C. ATKINSON.

Notices of New Publications.

"THE HILL OF THE GRACES," by H. S. COWPER, F.S.A. (Methuen & Co., 1897), is a volume with a title and three pretty ladies on the cover (see fig. 62), which are presumably intended to attract the casual reader at Smith's book-stall or Mudie's library, rather than the staid and learned archæologist.

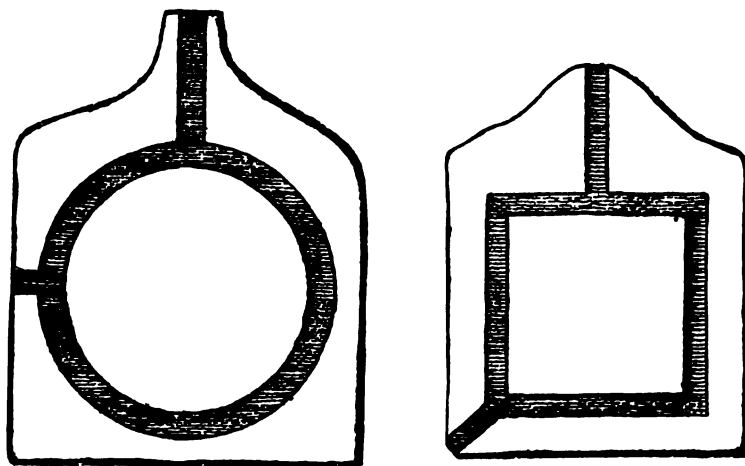


Fig. 39.—Altars at Senam El Ragud and Ferjana.

We hope the casual reader will not be disappointed to the same extent that we feel sure the archæologist will be gratified to find on glancing through the pages how much space is devoted to antiquarian matters. Mr. Cowper's book is, in fact, chiefly "a record of investigation among the trilithons and megalithic sites of Tripoli." The author identifies the

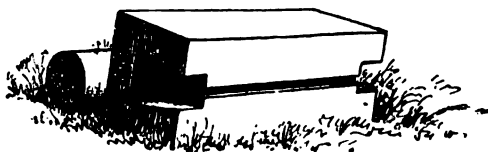


Fig. 40.—Stone of unknown use at Kasr Semana.

Tarhuna range of hills, where these remains are situated, with the *Hill of the Graces*, described by Herodotus as the source of the Cinyps. The Tarhuna range runs parallel to the coast of the Mediterranean, at

a distance of about twenty miles inland, and extends for some fifty miles or so between Tripoli and Khoms (*Legata*). Judging from Mr. Cowper's description and photographs the whole region he explored is now little better than a sandy desert, devoid of vegetation and of inhabitants. In Roman times, however, the country must have supported a considerable population. There are no traces to be seen at present of the villages or towns where the natives once lived, but the extensive ruins of the megalithic structures called *senams*, scattered in all directions over the Tarhuna hills, are clear proofs of the building activity of the inhabitants in Roman and pre-Roman times.



Fig. 62.—Marble Relief found at Tarhuna.

The chief interest of the *senams* to English antiquaries lies in their similarity to the trilithons at Stonehenge. If, as Mr. Cowper endeavours to prove, the principal site of the worship of the trilithonic symbol was in the neighbourhood of Tripoli, it may turn out that after all there is some foundation in fact for Geoffrey of Monmouth's apparently fabulous tradition that the monoliths of Stonehenge were brought by the arts of giants from Africa to Kildare, in Ireland, and thence by Merlin to Salisbury Plain.

Some learned pundits from Oxford, who have examined the *senams* since Mr. Cowper's visits in 1895-6, have come to the very prosaic conclusion that these supposed objects of worship are nothing more than the ruins of Roman oil-presses. If this be the case, how is it that *senams* are not found everywhere throughout the oil-producing districts of the ancient Roman Empire?

The senams differ from the trilithons of Stonehenge in having holes and mortices cut in them, apparently for connecting the stones with a timber structure of some kind. The vertical supports of the senams are also often built of ashlar masonry instead of being monolithic.

The oil-press theory, if worth discussing seriously, does not explain the vast size of the senams, the great enclosing walls, the altars, and



Fig. 85.—Senam Bu-Mateereh (Kseia).

many other remarkable features of the ruins. The temple of worship theory, on the other hand, still remains to be proved by excavation. We hope Mr. Cowper may be able, at some future time, to explore a few of the sites thoroughly with the spade, and set at rest once for all the question of the origin of the senams of Tripoli.

"BOW, CHELSEA, AND DERBY PORCELAIN," by WILLIAM BEMROSE. (Bemrose & Sons, Ltd., London and Derby.) Messrs. Bemrose & Sons are to be congratulated upon having printed and published, within the course of a few months, two important additions to the literature of British ceramics—*The Ceramics of Swansea and Nantgarw*, by Mr. William Turner, and *Bow, Chelsea, and Derby Porcelain*, the book now under notice, by Mr. William Bemrose.

Bow, Chelsea, and Derby Porcelain is a handsome volume, the printing, illustrating, and general get-up of which leaves nothing to be desired. It contains twenty plates of fine and charming collotypes, besides others of half-tone engravings, and, in addition, many illustrations in the letter-press.

The author's name has long been familiarly associated with the investigation of these porcelains, especially with that of Derby, and about twenty-five years ago he, in conjunction with Mr. Alfred Wallis, wrote a now scarce brochure on *The Pottery and Porcelain of Derbyshire*. The scope of the present volume, and the circumstance which gave rise to it,

are set forth in the preface. From it we learn that some time ago "a quantity of old deeds and documents relating to these factories (Bow, Chelsea, and Derby), which had not been hitherto perused by any writer on this subject," came into Mr. Bemrose's hands as a gift. These documents were found to throw much new light on the early history of these factories and their products. The late Sir A. Wollaston Franks also recognised their value, and urged the author to publish them.

That Mr. Bemrose did well to carry out Sir Wollaston Franks' advice cannot be disputed, for in some important respects he has been able to add to the information given in Jewitt's *Ceramic Art of Great Britain* and Haslem's *Derby China Factory*, and in other respects to correct sundry errors these writers fell into. The book has largely to do with William Duesbury's connection with these factories, and it is almost needless to say that any increase to our knowledge of this remarkable man—"the largest manufacturer of porcelain in England at that period"—cannot but be warmly welcomed by every student of this branch of English industry.

William Duesbury's fame tended to belittle his forerunners in these factories in the eyes of contemporary and subsequent writers. In the case of Derby, it came to be generally accepted that he was the founder of the manufacture of porcelain in that town, and as there was a consensus of opinion that the manufacture was introduced before the middle of the last century, his advent thither was accordingly made to correspond. Haslem, for instance, unhesitatingly made him "the founder of the Derby china manufacture," and suggested that he removed to that town "some few years before the middle of the last century."

Jewitt, however, was able to show from authentic sources that he was in London from 1750 to 1753, and—but Mr. Bemrose has not mentioned this—that "he had no connection with Derby until 1755-6." On the other hand, there was a tradition of a foreigner who, some years before 1750, made small china figures of animals, etc., and fired them in a pipe-maker's kiln in this town, and this individual was identified with a certain Andrew Planché, whose real existence and connection with porcelain-making Jewitt clearly proved. But, it was argued, his obviously humble circumstances scarcely entitled him to be regarded as the founder of the manufacture in the town in its larger and commercially-important aspect.

Evidences, however, were soon forthcoming to show that Derby was the seat of an important porcelain manufacture *before* Duesbury came to the town, and Mr. Bemrose's chapter which treats of this is one of the most interesting in the book. Although Mr. Nightingale (*Contributions towards the History of Early English Porcelain*) was unable to find an earlier newspaper reference to Derby than two advertisements of 1756 and 1757, yet he showed conclusively that they related to a factory that had already attained considerable reputation, and must have been established

some years. Who the "Proprietors of the Derby Porcelain Manufactory" therein mentioned were, it is impossible to say with absolute certainty; but Mr. Bemrose gives good reasons for identifying this manufactory with the potworks on Cockpit Hill, Derby, which were on a somewhat large



Virgins awaking Cupid. Derby bisque. In collection of W. Bemrose, Esq.

scale, and were in existence certainly as early as the beginning of the last century, and came to an end about 1785. He also shows that porcelain was made at these works, and gives some reason for thinking that Planché was connected with them.

By means of the documents which Mr. Bemrose has had the good fortune to become possessed of, he is enabled to furnish some exact information respecting this early Derby porcelain. One of these documents

is the work-book of Duesbury, when in London enamelling for the trade in 1751-3, and it is given in full in the second chapter. From this we learn that he was wont to decorate white Bow, Chelsea, Derby, and Staffordshire bodies, mostly figures, and as they are usually described, we can "fix a date when many objects were made, and learn what great progress the ceramic industry had attained in 1751-3." The early Derby figures have not yet been identified, but Mr. Nightingale was inclined to think that some of the unmarked examples hitherto attributed to Bow might really be of this make; and Mr. Bemrose is strongly of the same opinion.

Another chapter is devoted to the site of the Duesbury Derby Porcelain Works. It is unfortunate that no contemporary view of these works is known to exist; but Mr. Bemrose supplies one drawn from memory, in 1870, by Moses Webster, one of the later artists of the factory; he also reproduces a plan from a deed of 1815. It may be mentioned here that he states (p. 105), upon the authority of the late Mr. John Keys, of Derby, that Planché's kiln recently existed in Lodge Lane, Derby. The present writer, however, who visited the place with that gentleman shortly before it was destroyed, doubted whether the brickwork was older than the present century. In the chapter upon the Chelsea Works several deeds are given *in extenso*, which throw much new light not only upon their site, but upon their early history. In illustration of the high value now set upon old Chelsea porcelain, Mr. Bemrose remarks that he had "the curiosity the other day to ask one of our leading dealers if he would put a magnificent rose water ewer and tray, made in Chelsea's best days, into the scales, and it worked out at the price asked to £8 per oz. troy. More delicate pieces would weigh less, and be worth more per ounce."

Under the heading of Duesbury's Biscuit Body is much interesting matter, although little of it has to do with "biscuit." Haslem fell into the serious mistake of supposing that the famous biscuit porcelain was not made before 1800. Professor A. H. Church pointed out that Derby biscuit figures were made as early as 1771, and Mr. Bemrose gives further proofs that "to Duesbury belongs the credit of inventing and introducing the biscuit body, which has never been equalled in all respects by any factory at home or abroad." He also calls attention to the large number of trinkets, such as seals, smelling bottles, etc., which were made at Chelsea and Derby, and were mounted in gold at the latter town, and he connects this with the circumstance that the manufacture of jewellery was one of the chief industries of Derby during the second half of the last century. This is followed by a verbatim copy of an indenture of 1765, from which we learn that Duesbury's grinding-mill was on the bank of the Derwent at the foot of St. Michael's Lane, and that it adjoined the "water engine." This water engine was an interesting feature of old-time Derby. It was constructed by a Mr. Sorocold, about the close of the seventeenth century, to pump water into a reservoir on St. Michael's Church adjacent, from which it was

conveyed to all parts of the town for culinary purposes by means of pipes. Hutton, the historian of Derby, quaintly and with scarcely-veiled satire, described this in 1791, as "the most useful church in Derby, though preached in but once a month!" The section of the book, "Notes on the Workmen,"



Virgins adorning Pan. Derby bisque. In collection of W. Bemrose, Esq.

supplements Haslem's and Jewitt's biographical sketches. These notes include three collotypes of studies by William Billingsley, one of which is the original sketch on a comport painted by him, in the Derby Art Gallery. Billingsley's work on Derby porcelain is well known, and some of it has probably never been excelled. In his later life, however, he gave his chief

attention to potting, inventing, to use Mr. Bemrose's words, "two of the most beautiful porcelain bodies extant, we mean the Pinxton and Nantgarw."

The last chapter gives a history of the short-lived Longton Hall Works, which is to a great extent taken from Mr. Nightingale's *Contributions*. William Duesbury was connected with these works, and resided in the vicinity during the interval between his leaving London in 1753 and the establishment of his Derby factory in 1756.

A list of Bow, Chelsea, and Derby marks, and a chronological table of these factories are appended; and the usefulness of the book, which assuredly will always hold an important place in the literature of English ceramics, is enhanced by full indexes of persons and of places.

JOHN WARD.

"PREHISTORIC PROBLEMS: BEING A SELECTION OF ESSAYS ON THE EVOLUTION OF MAN AND OTHER CONTROVERTED PROBLEMS IN ANTHROPOLOGY AND ARCHÆOLOGY," by ROBERT MUNRO, M.A., M.D. (Edinburgh and London: William Blackwood, 1897).—Dr. Munro, as an authority on the physical characteristics and the handiworks of prehistoric man, is too well known to need any formal recommendation of his work. The handsome and most interesting volume before us contains eight of his essays on these subjects. Students will be grateful for the happy thought that prompted him to collect them from their scattered sources and to bring them together in a convenient and permanent form.

The work falls into two equal parts, the first being devoted to physical anthropology, the second to prehistoric archæology. Each part contains four essays, which (notwithstanding that Dr. Munro calls them "chapters," as though they formed parts of a whole) are practically independent of one another both in subject-matter and in the occasion for which each was written. It need hardly be said that though all have previously appeared in other forms they have been subjected to careful revision, and have been brought up to date in accordance with the most recent discoveries.

In the first essay the interesting story of the breaking down of old dogmatic prejudices respecting the antiquity of man, before the accumulated evidence of archæological discovery, is retold, the scope of the science of anthropology laid down, and an excellent summary given of our present knowledge regarding Palæolithic man. In the second essay the author investigates the immensely difficult problem of the causes underlying the evolution of man, and develops the very interesting theory that mental evolution has followed on the specialization of the hand, itself a consequence of the assumption of the erect posture. The question of a supernatural guidance of human evolution is lightly touched: Dr. Munro seems to be satisfied that evolution, *per se*, could accomplish all. To discuss this question in all its aspects is obviously outside the scope of a purely archæological journal; we may remark, however, that evolution has not yet accounted

for all the manifestations of mental activity in primeval man. Was his extraordinary proficiency in pictorial art the climax of an evolution? If so, where are the preliminary steps?

The third and fourth essays are devoted to the osseous remains of quaternary man. The Neanderthal skull and other old friends are described, and the series culminates in Dr. Dubois' epoch-making discovery at Trinil. Dr. Munro shows that, provided these bones belonged to one individual, that individual must have occupied an intermediate position between the ape and man, and that the line of development which his existence postulates is the same as that already proved by abstract reasoning to have been the most probable.

The archæological portion of the work is no less interesting than the anthropological. It consists of four independent papers, of which the fourth—on Prehistoric Saws and Sickles—is enlarged from an article on the same subject that appeared in *The Illustrated Archæologist*. Neolithic trepanning, those remarkably ingenious machines called otter-traps, and a study of bone skates occupy the three remaining chapters. The first of these (which it is no disparagement to its companions to say is probably the most interesting) gives a very full account of all that is known about a rather gruesome subject. The Peruvian analogies, and that very singular and perplexing phenomenon the T Sincipital are not forgotten. We are glad to notice illustrations of the Eastry skull, in Liverpool Museum, which seems to extend the practice of trepanning into early mediæval times, and the abnormalities of which are sufficiently striking to attract even a visitor who is not a craniologist.

In a subject such as prehistoric archæology there must be a considerable latitude for individual opinion on different points, and Dr. Munro has touched on so many branches of the science that it can hardly be expected that his readers will always be in perfect accord with him. It will, however, be unreservedly admitted that by his statements of our present knowledge on various Prehistoric problems he has made a most valuable contribution and incentive to further research.

R. A. S. MACALISTER.

"ANCIENT ENGLISH HOLY WEEK CEREMONIAL," by HENRY JOHN FEASY (London: Thomas Baker, 1897). This is a work which it is a pleasure to review. The author is obviously in love with his subject; but he expresses his enthusiasm rather by patient and critical research than by the unnecessarily high-flown language and the effeminate wailings over the Reformation which make the books of the "Gothic revival" period such irritating reading. Mr. Feasy makes no statement that he is not prepared to support with a mass of authorities, chiefly citations from church inventories, the collection of which must have cost him no little trouble.

We confess that we do not like the rough paper on which the book is printed, and we do not like Greek words printed without accents or in Roman type; but we like the book.

"THE GENTLEMAN'S MAGAZINE LIBRARY" (Elliot Stock), under the able editorship of Mr. G. L. GOMME, is rapidly becoming a goodly series. The section devoted to English topography has now reached its tenth volume. The last two parts lie before us, including the counties that range alphabetically from Nottingham to Somerset. The series is invaluable from several points of view; primarily as a record of local customs now forgotten, or of monuments now "restored" away in this archæologically most disastrous of the centuries. But as records of progress in knowledge and in fashion, they are also highly interesting. The precise, if formal, communications dated in the late eighteenth and early nineteenth century are found side by side with the somewhat carelessly expressed articles contributed in these later times, which have cruelly slaughtered the subjunctive mood and other grammatical elegancies. We find pitiful attempts at describing churches in times when Rickman was unknown, along with the more intelligible accounts contributed by Matthew Holbeche Bloxam.

It is almost impossible to open these volumes at random without lighting on something curious. We have tried the experiment three times and find, first, a tombstone at Drayton, Oxon, recording the strange chance of the death of a pair of twin girls of eighteen within a day of one another; secondly, the laboured etymology of Somerton from *somme* (Celtic), a valley, *er*, near or at the bottom of, and *ton*, a hill [!]; thirdly, an account of the right enjoyed by the lords of the castle and manor of Oakham to demand a shoe from the horse of any peer who shall happen to pass through the kingdom.

Two questions suggest themselves to us as we turn these pages over. In the first place, would it not have been possible to reproduce some, at least, of the illustrations so frequently and so tantalisingly referred to in these pages; and in the second, may we hope that someone will find it possible to accomplish for that bulky and miscellaneous series of volumes, *Notes and Queries*, what Mr. Gomme and his assistants are doing so admirably for the *Gentleman's Magazine*. A classified collection of the varied scraps of information which that periodical contains would be a most valuable addition to an antiquary's library.

"EARLY FORTIFICATIONS IN SCOTLAND: MOTES, CAMPS, AND FORTS. (THE RHIND LECTURES IN ARCHÆOLOGY FOR 1894)," by DAVID CHRISTISON, M.D., F.R.C.P.E. (Edinburgh and London: Wm. Blackwood & Sons, 1898.) We gladly welcome this valuable contribution to the literature of a strangely neglected subject. Practically nothing is known as to the period of the earthen forts of either Scotland or Ireland, and comparatively little can be known until a much larger proportion of them have been submitted to excavation. Dr. Christison's work probably contains most of the information that we can gather concerning these remains, without recourse to this crucial method of investigation. He has carefully analysed the plans of the forts,

the place-names associated with them, and their distribution, illustrating the latter portion of the research by a series of excellent maps. The work is throughout copiously illustrated with ground plans and drawings, which add to its value, though some of them are rather "sketchy," and being made from rough-and-ready paced measurements cannot but be approximately correct only.

One important result of Dr. Christison's investigations has been to dispel the illusion that "round is British, square is Roman," which is almost a pity, as the mnemonic was nearly as neat as "long-barrow long-head, round-barrow round-head," except in a few well-established individual cases, such as Ardoch.

Another valuable section of the work is that devoted to vitrified forts, of which a useful table is provided; and the collection, the results of such excavations as have already been made, is also of the highest interest and importance, although the amount is comparatively meagre. The most remarkable discovery is the cup-and-circle stones from Dùnbuie, Dumbartonshire, which are well figured.

Except the roughness of some of the illustrations, we have noticed little to comment adversely upon in Dr. Christison's three hundred and ninety-eight closely printed pages. He has only ascribed one rectilinear work to Peebles—the magnificent fort at Lyne. In my own field note book, however, I find that I recorded the observation of three very small rectangular forts on the Peebles side of Cademuir hill, when I visited Peebles in 1892.

A word of commendation must be accorded to the excellent Bibliography and Index.

R. A. S. MACALISTER.

News Items and Comments.

As a supplement to the Rev. Dr. Atkinson's remarks under the heading of "Hobhirst, Hob Thrush, Obtrush, &c., &c." (*Reliquary*, April, 1898, pp. 134, 135), it is interesting to note that Dr. Jakob Jakobsen, of Copenhagen, points to the existence in Shetland of the variant *toossi*, which he derives from the Old Norse "*thussi* (*thurs*), goblin, troll. A wild, ungovernable child is sometimes called a *topssik* or *toossip*, which is the same word as the aforementioned 'toossi.'" (See Dr. Jakobsen's *Dialect and Place Names of Shetland*, Lerwick, 1897, p. 49.)

DAVID MACRITCHIE.

REMARKS AND CRITICISMS BY CORRESPONDENTS.

THE remarks of Mr. C. H. Read (on pp. 135-6) about the slate tablets of the prehistoric age from Egypt illustrate the difficulty of understanding mixed motives of construction. That these slates were paint-palettes is

certain from the beginning to the end of their history ; but they may have been decorated with religious forms, and even used as historical documents, without losing sight of their original purpose. As a close parallel we may recall the decoration of snuff boxes with an innumerable series of designs and pictures, which yet did not prevent their holding snuff, and being still called "snuff boxes."

Most rudimentarily we find a large proportion of the slates are mere shapeless scraps (such as might be picked up in any quarry) used for grinding both malachite and hæmatite ; such can hardly by any stretch be called "religious."

Then the forms of various animals appear, perhaps with religious intent, perhaps as mere ornament. The religious-minded German savant has been sorely puzzled to make out a religious meaning in all cases ; but he has succeeded even with a plain square, which he announces is the hieroglyph of two raised arms (*ka*) ! All of these types have worn holes on them where malachite green and hæmatite red have been ground upon them.

Lastly, most elaborate slates have been found this winter, by Mr. Quibell ; these are historical documents with inscriptions and figures of the king, his ministers, and his enemies, with many fabulous animals. Huge, complex, unwieldy, distant as these monuments are from all semblance of toilet objects, yet the old meaning was kept up as in the most costly snuff box, and the central point of all the ornament and elaboration is the cup-depression with a rim around it for grinding the paint.

To anyone who has seen in dozens of cases these slate palettes, with the green paint in them, lying just by the hands of the dead, and in those hands still clutched the little packet of malachite for grinding up into face paint, such as we see on the earliest sculptures—to anyone who thus knows the facts, it will seem hardly needful to argue about the notion of these being solely religious emblems. But the absolute evidence—from the paint on the roughest slips up to the central purpose of the paint-cup on the most elaborate monuments—may yet convince those who only know such things in the artificial conditions of a museum.

W. FLINDERS PETRIE.

PROCEEDINGS OF SOCIETIES.

THE inaugural meeting of the Hampstead Antiquarian and Historical Society took place on April 6th at the Vestry Hall, Hampstead, and was well attended. Sir Walter Besant, M.A., F.S.A., the President, occupied the chair, and was supported by the following Vice-Presidents :—Mr. E. Bond, M.P., L.C.C., Mr. Talfourd Ely, M.A., F.S.A., Professor J. W. Hales, M.A., F.S.A., Rev. J. Kirkman, M.A., Mr. J. Seymour Lucas, R.A., F.S.A., Mr. C. E. Maurice, B.A., Mr. Basil Woodd-Smith, J.P., F.S.A., and Sir Richard Temple, Bart., G.C.S.I. Mr. Charles J. Munich, F.R.Hist.S. (Hon. Secretary), having read letters of apology from Mr. E. Brodie

Hoare, M.P., Sir Henry Harben, Sir Spencer Maryon-Wilson, and other members, Sir Walter Besant delivered his Presidential address. He was followed by Professor Hales, who moved a resolution expressing satisfaction at the establishment of the Society. The other Vice-Presidents having spoken to various resolutions, the meeting closed with a hearty vote of thanks to the Chairman.

The first ordinary meeting of the Society took place on May 27th at Stanfield House, Hampstead, when there was a good attendance of members and visitors. Mr. B. Woodd-Smith, J.P., F.S.A. (a Vice-President), occupied the chair. Mr. Munich (Hon. Sec.) read the names of twenty-four members elected since April 6th, and acknowledged the receipt of various books, prints, etc. Mr. George W. Potter then read a paper entitled "Some historical notices of Hampstead," and was awarded a hearty vote of thanks on the motion of Mr. C. E. Maurice, seconded by Mr. J. Hepburn. Mr. Munich announced the arrangements of the Society up to August, and read a communication from Professor J. W. Hales, M.A., F.S.A., on the "King of Bohemia" Tavern in High Street, Hampstead. Votes of thanks were passed to Mr. G. Potter, of Highgate, for the loan of several pictures, etc., which were on view at the meeting, and to the Chairman for presiding.



WE have to record the formation of another Parish Register Society, this time for Shropshire. It was constituted this week at Shrewsbury, and will commence work immediately. The President is Lord Windsor. Mr. Stanley Leighton, M.P., acts as Chairman of Council, and the Rev. W. G. Dimock Fletcher is Hon. Secretary. A membership of about 150 has already been secured. Mr. W. P. W. Phillimore is Editor.

The Standing Committee of the Congress of Archæological Societies, in union with the Society of Antiquaries, has pointedly called attention to the extreme importance of increasing the public interest in the Parochial Registers of England. These records of the christenings, weddings, and burials of the people, from the time of Henry VIII. to the reign of Victoria, interwoven as they are with much other information, are of infinite personal and historical value, not only to the genealogist, but also to the student, not only to present residents in the county, but also to others, in the Colonies and the United States, whose ancestors were English born. It is to be regretted that some of these documents are lost every year by accident, or neglect, by fire, damp or natural decay. The best way of preserving their contents is to print them. Many Registers have already been published; every year adds to the list. The supposed impossibility of ever transcribing them all is imaginary. By local effort and systematic organisation the object may be attained at no great distance of time. With this object, as far as Shropshire is concerned, it is proposed that this Society shall be formed. All the Registers published by the Society will contain every entry therein. Each Subscriber will be entitled to a copy. It is proposed besides to deposit a copy, with the original

Register, in the Parish chest ; another in the Diocesan Registry ; and another in the British Museum, and in the Library of the New England Historic Genealogical Society, Boston, Massachusetts. The members of the Society will consist of—(1) County subscribers of one guinea ; (2) Temporary subscribers for particular Registers, on such terms as the editorial committee may determine ; (3) the clergy who give permission for transcripts to be made, and co-operate in the work, as custodians of the Registers, will be invited to become honorary members. These printed copies will not be legal evidence, and, therefore, the fees for certified extracts from the originals will be the same as heretofore. Experience has shown that the demand for such certificates is increased when it is more generally known from whence they may be obtained. It is proposed that each volume shall be printed in demy 8vo., old face type, on antique paper, and bound in buckram. The number of copies to be printed will be strictly limited to members subscribing, and to a small extra number as stock for completing sets for future members. The Bishop of Lichfield writes :—"The movement to which you refer has my decided approval. A kind and competent young friend did the work for me at Lewisham, and I felt the value of having the printed records of entries in the Registers, which had, unfortunately, suffered there both by fire and damp. None of the objections to printing copies of the Registers, which I have seen in correspondence on the subject in the newspapers, appear to me to carry weight." Numerous persons of distinction have already agreed to join the proposed Society.

RECENT DISCOVERIES AND EXPLORATIONS.

THE important position occupied by Cirencester as a Roman city is so well recognised that many of our readers will be surprised to learn that little or nothing of the plan of the town in Roman times is known at the present day—much more is known of several far less prominent places. When one sees great main roads of the first rank running for miles across the open country straight up to the city gates, one can hardly realise that the streets which connect these roads cannot be traced through the town itself with similar certainty. But this is literally the case with Roman Cirencester. Few of the present streets run upon Roman lines of communication ; and there has been more than one opinion about the situation of the principal and central crossing-place of the main thoroughfares, which was such a feature of normal Roman town plans.

Some have thought that this business centre would be near the Old Ram Inn, as it was generations later—and their reason for this belief would be that the road from Bath, now called the Tetbury Road, running in such a straight line into the town along Castle Street, would at this point cut the great road running with equal straightness from Gloucester.

But others, on the contrary, have held that the more probable centre of Roman municipal life was where the road through the town from the

east or London gate cut the same great Gloucester thoroughfare at right angles. This would be at the point where the modern Tower Street leaves Lewis Lane.

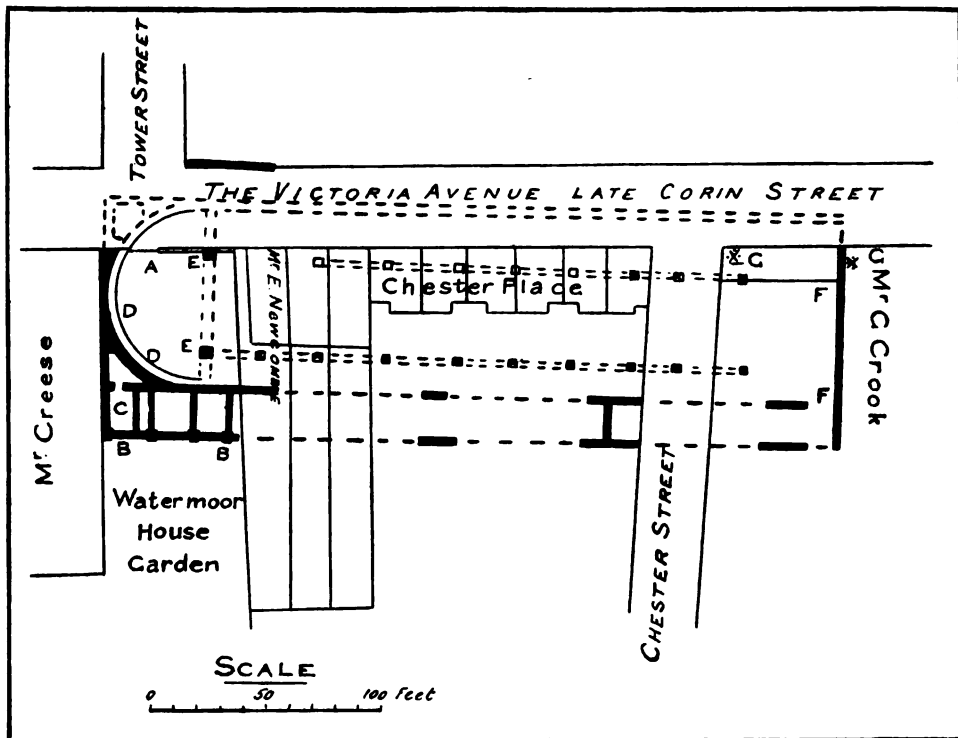
It is certain that if any modern street coincides better than another with a main Roman way it is the thoroughfare carried through the town from east to west from the east gate near the Beeches straight for the Roman Amphitheatre outside the town on the west, and now known as Lewis Lane and Querns Lane. The main street which once connected the north gate, near Powell's School in Gloucester Street, with the south gate, close to the railway bridge over the Watermoor Road, does not exist in these days except as far as the parish church, which stands athwart the Roman thoroughfare. Up to this point it is represented by Dollar Street and Gosditch Street, but it then crossed the middle of the parish church, as it now stands, and the Market Place, and went on southwards, where no modern way exists, except for the 150 yards of Tower Street, much further on. It then proceeded across Watermoor House grounds to the south gate. It did not even exactly correspond with Tower Street, but ran down its west side, partly on Tower Street itself and partly on the Nursery premises, which form one side of that street. All this has a great deal to do with the recent discoveries; for it was the fact that the two great crossing ways, as now suggested, would divide the area included within the city walls almost exactly into four quarters, which suggested to Mr. Wilfrid Cripps, F.S.A., that the great municipal buildings were hidden in that neighbourhood.

Great explorations have been made on the site of the Roman city at Silchester, a smaller place by far than Roman Cirencester, and amongst the results were the discovery of a forum and basilica at that place so magnificent that the corresponding buildings at Cirencester ought to be of still grander proportions; and the position of those at Silchester suggested the possibility that the ground opposite the end of Tower Street might contain part of them. It is perhaps hardly necessary to say that the forum of a Roman city was its great open market-place, usually nearly square, and surrounded by an arcade of shops, and that the basilica was the grand court of justice, used no doubt also for other public purposes.

The recent excavations were accordingly commenced about the end of last October, and the accuracy of Mr. Cripps' calculations were proved at once by the finding of the important wall, marked B B on the plan, within a few hours of starting work.

First one huge stone, like the base of some great column, was found, set in the solid masonry of the wall; a little further on another, and then a third and a fourth followed, to give an increasing assurance that buildings of consequence had been discovered. It was observed, too, that whilst no walls ran south from this great wall, at every pillar a cross wall originated, pointing for Tower Street. The most easterly of these was followed up till

at some 18 or 19 feet a second or more massive wall ran parallel with the first, but without columns in it. The spaces between consisted of chambers not very large; and of these the most westerly one, which proved to form the corner of the whole building, showed the remains of coloured plaster on its walls. From this second wall springs a great curving wall, D D, which was found to form a portion of a true circle, and was followed till it left the garden and ran under the Victoria Avenue near the gate A, where it was impossible to follow it farther. At its centre it bedded itself into a straight



Plan of Roman Basilica at Cirencester.

wall which formed the end wall of the building, and the junction of these two structures leaves two sorts of triangular areas, one next to the chamber c, and the other (not explored) under the footway of the public street. The portions of the building not actually dug out are indicated by dotted lines on the plan. A doorway, roughly walled up with large stones, opened from the chamber c into this small area or court-yard, in one corner of which was found a heap of Roman oyster-shells, the bones of a small dog, and a lot of fragments of coarse earthenware, red, grey, and black; in fact, it was a sort of rubbish corner for refuse. On measurement it was found that when completed the curve of the wall formed a semi-circular apse of about 78 feet

in diameter; the end of a great church-like building of magnificent proportions. There was, however, something left to prove this, and that was a great wall, *E E*, running across the chord of the apse, and forming the diameter of this semi-circular structure. It was one of the excessively wide walls which are called "sleeper walls," usually erected not to be carried up as partition walls, but to support columns. Something in the way of columns would obviously be required to support a roof of 78 ft. span and great weight, for it was tiled with massive stone tiles of the micaceous sand-stone, known as Pennant grit. Ordinary Roman buildings at Cirencester were roofed with native stone, but for so grand a building as this they went to Yate and Iron Acton for a material that would be of superior quality. Well, to support this roof, and if this were really a basilica, it might be expected that these supports would take the form of two arcades of columns dividing the length of the structure into a nave and aisles. The sleeper wall was accordingly followed up from the south end of the semi-circle, just where it finishes into a straight continuation wall running east, and at 17 ft. 3 ins. it was found to disappear and at the same time to throw off to the right an equally strong "sleeper wall." Here was the site of one of the great columns, the base stone of which had been removed, a circumstance which accounted for the disappearance of the wall. After a gap of about five feet it re-appeared, and ran on again northward, the removed base accounting for the interval.

Here was an opportunity for a little speculation. If a south aisle of 17 ft. 3 ins. wide had really been discovered, and if the cross wall running east gave us an arcade of 4 ft. 6 ins. wide between that aisle and a nave, it would be possible to set off equal spaces towards the north and to ascertain by a not very difficult piece of arithmetic the width left for a nave. This would, of course, be 34 ft. 6 ins., on the estimate that the whole building was 78 ft. wide, and that it contained two aisles each of 17 ft. 3 ins. and two arcades each of 4 ft. 6 ins.

It was felt that the credit of the whole exploration depended upon the base of the north column being found in the position expected, or if not, at least the gap occasioned by its removal; and, as good luck would have it, at exactly the estimated distance of 34 ft. 6 ins. an immense stone 4 ft. 10 ins. square and 1 ft. 6 ins. thick, weighing, by estimate, between $2\frac{1}{2}$ and 3 tons, presented itself, resting on the sleeper wall as level as the day it had been placed there by the Roman architect. A second sleeper wall, parallel with that for the south arcade, also started eastward at this great stone, and the problem of the whole building was determined. The Cirencester basilica had, in fact, been discovered, and consisted of a building standing lengthways from east to west, its west end of an apsidal shape and 78 ft. in diameter, and continuing to the east in the form of a nave and aisles, the former 34 ft. 6 ins. and the latter 17 ft. 3 ins. wide, measures according well with the symmetrical rules of Roman

architectural work. Then remained the problem of the length of the basilica. The north wall being hidden under Corin Street, and the two arcades under the foundations of houses and cottages, the only resource left was to search under the gardens of these houses for the continuation of the two main southern walls. Permission was in all cases most readily granted, and the walls were found in the gardens of Mr. Duffin, Mr. Hicks, and Mr. Smith, of Chester Place. There was every sign of their crossing Chester Street, and that they terminate in a north and south wall underlying the western end of the three new houses erected by Mr. G. Crook is almost certain. This would give a length equal to about four times the breadth of the nave and aisles, a very likely Roman proportion, and the fact that two great portions of Corinthian capitals were found just here points to the probability of the building having been finished with a grand eastern portico supported on Corinthian columns. One of these capitals was found exactly on the west wall of Mr. Crook's property, and the other was discovered at the corner of Chester Street many years ago, and has lately been presented to Mr. Cripps, by its owner, Mr. P. Trouncer, of Chester House.

A few words about smaller matters. It is almost proved that the walls of this basilica had been violently battered down from the outside, and had not perished gradually. The whole centre of the apsidal space was filled some three or four feet deep with a chaotic mass of fallen masonry. Great wall stones lay heaped upon each other, chiefly edgewise, and intermingled with masses of mortar, and this could hardly have been the case if time had, with its gentler hand, brought about the ruin of the building by slow decay. Then the finding of small portions of mouldings of Purbeck marble, and of a thin strip of Italian marble, such as would form wall lining, point to the magnificent decoration which the Romans lavished upon their great public buildings. And last, but not least interesting, of all was the finding in the apse of a human eye and eyelid in bronze, broken portion of the head of some bronze statue of almost more than life-size, which indicates that such a statue graced the centre of the Cirencester basilica. Great search was made for other fragments of the statue, but unfortunately in vain, and we are left to guess whether it was a figure of Justice or some local tutelary deity of the place, very likely the latter.

We are indebted to Mr. Wilfrid Cripps, C.B., F.S.A., and the *Wilts. and Gloucestershire Standard*, for most of these particulars, and for the plan which we are glad to be able to add to them, for the benefit of our readers; and we are sure the inhabitants of Cirencester and its neighbourhood will recognise the public spirit with which that gentleman has cleared up an important and hitherto unknown point in the history and geography of their interesting old town.



The Reliquary

&

Illustrated Archæologist.

OCTOBER, 1898.

Ilkley and its Museum.

ILKLEY is a well-known health resort, situated in the beautiful valley of the Wharfe, in the West Riding of Yorkshire. The physical features surrounding it are of especial interest. Sheltered by the rugged heights of Rombald's Moor and Ilkley Moor the town commands a charming diversity of scenery. While the heather-covered moorlands are given over to the sportsman and the rambler the valley lands are highly cultivated, being, in fact, rich alluvial plains, the deposits of long past ages.

Ilkley can boast of a ripe antiquity. It was a British town within the territory of the Brigantes, generally considered the most numerous and powerful of the Celtic-British tribes at the period of the Roman invasion. It was subsequently a Roman station of some importance, and is styled *Olicana* in Iter VII of Richard of Cirencester. The camp or station appears to have been placed near the intersection of two vicinal roads, one of which came from Aldborough, the Roman *Isurium*, and passed over Knaresbro' Forest and Middleton Moor to Ilkley, a continuation of it proceeding over Rombald's Moor in the direction of Blackstone Edge to Manchester

(*Mancunium*). Another Roman road branched off from the main line leading from *Eburacum* (York) towards Ilkley by way of Adel to Ribchester, a long stretch of cross country, having Ilkley as about its central point. There is unmistakable evidence of the existence of both these roads. The Roman station at Ilkley was placed on the south side of the river Wharfe, and the ground plan of it is still distinctly visible on three sides, the parish church of All Saints, with the burial ground, occupying a considerable portion of the site. The station was of the rectangular form common to Roman camps and stations, and measured about 160 yards in length by 100 yards in breadth. The site was admirably chosen, having a rapidly flowing river on the north side, and deep rivulets on the east and west.



Fig. 1.
 Terra-Cotta Lamp. Arrow-head. Carnelian Whorl (?).
 Found at Ilkley.

Abundant evidence, not only of the existence of such a camp, but also of numerous Roman habitations on the south side of it, is furnished in the large quantities of Roman relics which have been, and still are, unearthed at Ilkley. Years ago quantities of Roman coins were turned up in the parish churchyard whenever graves were dug; and it is no exaggeration to assert that cartloads of Samian ware and other varieties of Roman pottery have from time to time been thrown up whenever excavations have been made. Unfortunately many of these relics have been dispersed and lost to Ilkley, chiefly owing to the lack of archæological interest there, and in a measure to the fact that no museum or other safe repository existed at Ilkley until quite recently.

Happily the town and district contained a few men of archæological tastes, by whose persistent endeavours a committee was got together, and steps were taken towards collecting material for a local museum.

A small building was purchased, a curator was appointed, and the Museum was opened in August, 1892, by the Rev. Dr. Collyer, the poet-preacher of New York, U.S.A., who was formerly a blacksmith in Ilkley. As already indicated, the Museum movement was started none too soon, but its consummation is matter for congratulation upon several grounds. Apart from its antiquarian aspect the Museum, with its already large and growing collection of objects, supplies a desideratum which had long been felt at Ilkley, if only as an agreeable lounge for the visitors who flock to the place from all parts of Great Britain, as well as from foreign countries. A brief attempt will be made in the present article to give some idea of the nature of the "finds" which have been made at Ilkley,



Roman Cinerary Urn.

Fig. 2.

Mortarium (portion).

Found at Ilkley.

the objects of which have already found a home at the Museum, while others may be expected to find a lodgment there in due course.

One of the most interesting discoveries of Roman remains made at Ilkley was in May, 1874, in what is known as Cow-pasture Road. While digging the foundations of a building there the workmen came upon several circular walls of rough stones covered with slates of similar material, containing urns of the type usually found in Celtic and Romano-British burial places. These urns were nearly filled with charcoal and human bones, which had evidently been subject to the action of fire. In a few days afterwards the excavators came upon a rude cist of stones about 5 ft. long by 2 ft. 9 ins. in width and 1 ft. 6 ins. in depth. It was covered by slabs of millstone grit (which is common to the district), and having basement slabs of the

same material. Upon removing the upper covering there appeared the outline of a human figure, as though it had been embedded in ordinary brick clay. Amongst the earth thrown out of the cist were various personal ornaments, beads, rings, bracelets, broken glass, and a large perforated carnelian, which is shown in the group given as an illustration. The latter object may have been either a neck ornament or a whorl.¹ Three cinerary urns were taken from the above foundations, one of which was in a perfect condition, and



Fig. 3.—Roman Amphora, found at Ilkley.

contained a quantity of calcined human remains. It is 8 ins. in height and $4\frac{1}{2}$ ins. across the mouth, is without ornamentation, and is given as an illustration. A second urn containing remains was partly broken, and a third was broken to pieces by the excavator's pickaxe.

Of Roman pottery found at Ilkley, a considerable proportion is of the type known as Samian ware. Only two or three perfect examples of this description of pottery have been unearthed there, and they have been dispersed. Of fragments of this ware

¹ The illustrations accompanying this paper are all from photos supplied by Mr. Jesse Bontoft, Ilkley.

there is abundance, and many are of artistic designs, showing that they formed portions of the highest type of this description of Roman pottery. From this fact the conclusion may be drawn that the station at *Olicana* had for its surroundings better class Roman dwellings. Of Roman pottery made in England (the conclusion being generally accepted that Samian ware was imported) there are several good specimens. Fragments of a large amphora, representing vessels varying in height from 1 ft. to 3 ft., have been found in numbers. A drawing is given of the largest of these



Fig. 4.—Roman Water Bottle and Triple Vase, found at Ilkley.

fragments, bearing the potter's name, "Camil Silvestre," clearly defined. There are numerous fragments of mortaria. In the Museum will also be found a Roman vessel, probably a water bottle, given as an illustration. This relic stands 11 ins. in height, and is of creamy ware. It is perfect saving the handle. The circumstances attending the discovery of this vessel are interesting. Whilst excavating for shop premises abutting upon the main street of Ilkley, the workmen came upon a well, the existence of which was previously unknown. The sides of the well were supported by stout oaken slabs, and a clear stream of water was still running through the bottom of it, where was found the vase or vessel referred to. One of the

special attractions of Ilkley is the everlasting supply of pure and cold water from the moorland heights on the south. The Romans evidently realised a similar condition of things, for in addition to having wells upon the lower ground, they put down a small reservoir or bath on the higher slope, which still exists not far from the old White Wells.

The Roman relics in the Ilkley Museum also comprise a somewhat rare example of the triple vase, which may be described



Fig. 5.—Shafts of Ancient Crosses, found at Ilkley.

as three small bowl-shaped vessels united in one group, and having an internal connection. This vessel is of the common red ware found on Roman sites in England, and is shown on fig. 4. Similar examples will be found at York Museum, at the Guildhall, London, at Carlisle, etc., but in the aggregate, examples of this type of Roman pottery are not very numerous. There is also a typical specimen of the Romano-British type of domestic lamp, which was found near Ilkley, and shown on fig. 1. Without dwelling further on the Roman earthenware found at Ilkley, and now deposited in its Museum, it may be added that the various

fragments comprise specimens of Durobrivian, or Castor ware, a number show the scale or slip pattern, while others only recently added have coloured designs upon them. The Roman coins found at Ilkley are of the period of Constantine, Antoninus Pius, Constantine II., Gallienus, etc. A Roman gravestone, discovered some years ago near to Church Street, Ilkley, also occupies a place in the Museum. (See *Journal Brit. Archæol. Assoc.*, vol. 40, p. 423.) Beneath the seated figure of a female is the mutilated inscription:—

[DIIS M]ANIBVS
VEN . . . NCONIS FILIA
ANNORVM XXXC. CORNOVIA
H. S. E.

Pre-historic times are very meagrely represented in the Museum. Although a number of flint arrow-heads of the barbed and stemmed type, also lozenge and leaf-shaped, have been picked up of late upon Ilkley Moor and Rombald's Moor, they have not as yet found their way to the Museum. The best specimen is one shown on fig. 1. There are, however, a number of drawings of the celebrated "Cup-and-ring" marked stones, for which the Ilkley Moors are famous, and which formed the subject of an interesting paper by Mr. J. Romilly Allen in the *Reliquary and Illustrated Archæologist* for April, 1896.

The Museum contains several portions of shafts of crosses of the pre-Norman period, similar to the well-known examples in Ilkley churchyard, and an illustration is given of two of them on fig. 5. They are probably of later date than those in the churchyard, which should, without further delay, be removed under cover, and certainly no more fitting place could be suggested than within the walls of the Museum. A similar suggestion applies to a number of inscribed stones and Roman altars at present located in the grounds of Myddleton Lodge, Ilkley, which are rapidly becoming deteriorated by the effects of the weather.

Among other interesting and antique relics stored in the Ilkley Museum attention may be called to the very large collection of British querns, stone mortars, Roman millstones, and hand corn mills of medieval times. Of the well known type of British quern an illustration is given on fig. 6 of both upper and lower stones, although probably they are not an identical pair. The Roman, or improved form, is well represented, and includes several specimens of the grooved type of volcanic material. There are also numerous relics of medieval times and of antiquarian interest, which must be passed over.

A portion of the Museum is occupied by an extensive collection of geological specimens, purchased from a well-known and industrious collector in the neighbourhood. The series is very comprehensive, is well classified, arranged, and labelled. Botany is also represented by many specimens.

An interesting feature of the Museum arrangements is that while it is open to the general public at a merely nominal charge every



Fig. 6.—Ancient British Quern, found at Ilkley.

weekday, some reservation is made on two half days for students of elementary and advanced science and art classes, held under the auspices of South Kensington. The Museum was taken over by the Ilkley District Council some time ago, and that body has in view the erection of a Town Hall and other offices, to which the Museum will be removed. When this becomes an accomplished fact, it is not improbable that classes for the study of archæology and kindred subjects may also be formed.

Bradford.

W. CUDWORTH.



Fig. 1.—St. Mary's Church, Ringmer.

The Church of Ringmer, Sussex.

IN most villages the only object of interest other than natural, is the Parish Church; and though Ringmer possesses in addition other attractions, yet much of its local history and individuality centres in its church.

The æsthetic value of these ancient village churches, even to the rural mind, can hardly be over-estimated. Herein the villagers, whose ideas of literature might otherwise be formed on the local newspaper or the parish magazine, may hear the good old English of the Bible and the Book of Common Prayer; while in the matter of music the compositions of the old masters of church music, even though inadequately rendered, must act as useful correctives to the last but one comic song, or modern hymn tunes, made in America. The mere fabric itself, the stretch of aisles, the spring of arch and column, the beauties of window tracery, to all of which hundreds of years have made them heirs, can hardly fail to have some refining influence on those who now inherit and may enjoy them.

The history of the parish church of Ringmer is neither so full nor so continuous as to permit of a consecutive account of those mutations which have befallen it. No mention of it is to be found in Domesday Book; but as that invaluable record was completed in 1086, this does not of itself preclude the church having been built in the later Norman times. The earliest record of the church which I have been able to find is that of its dedication to St. Mary the Virgin, and of the foundation of a chantry therein, in the latter half of the thirteenth century. It is also mentioned in

the taxation of Pope Nicholas IV. in 1291. In the Nona Roll of fifty years later there is no mention of the church, but it is recorded therein that "the rector of Stanmere has and receives all the oblations of each person buried at Suth Mallyng, viz., from Ringmere, Wellinghame, Aystone, Norlyngton, Suthram, and Clyve, and that the value of such oblations is 100s." The three names following "Ringmere" are those of three "boroughs" of this parish, the second of these standing, no doubt, for Ashton, or Hastone. Further evidence on this subject is afforded us in an agreement made in 1230, between the Dean of South Malling College and the Canons of the same, to assign the tithe arising from "one hidate of land at Hastone, in the parish of Ringmere," for the repairs of the Collegiate Church. These references, it is true, do not take us farther back than that period when the Norman style

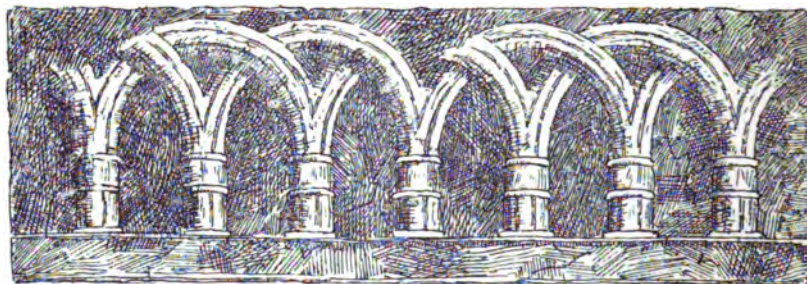


Fig. 2.—Norman Arcade now forming lintel of doorway of house at Ringmer.

was passing into the early English; and when we seek in the building itself for any indications of an earlier foundation, we find that the ravages of time and neglect, the zeal of fanatics and the industry of restorers, have left us little of the original structure to reward research.

What evidence there is of a Norman origin is certainly to be seen in the massive round bases of the columns on the north side of the aisle, as compared with the polygonals on the south. In the buttresses at the west end of the church, which were removed when the modern tower was built, were some carved stones of a distinctly Norman character. They were probably inserted here when this west wall was erected, in the Perpendicular period, after the destruction of the original tower, and with its residual materials. These stones are now built into the wall of a private garden in the village. Other stones of a similar character were inserted in the wall which encloses the addition made to the

churchyard in 1853. Another fragment of undoubtedly Norman work is a stone slab of intersecting arcade, now forming the lintel of an old cottage doorway, within a mile of the church, from which it may have been removed at some early period (fig. 2).

At the present day the church is mainly Perpendicular in style. It consists of a nave, north and south aisles, chancel and two side

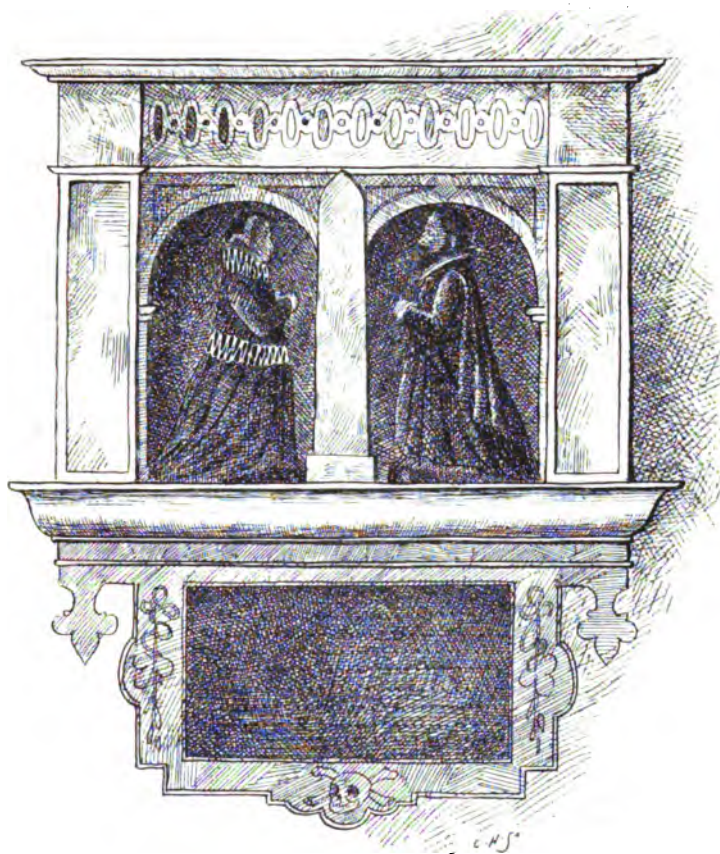


Fig. 3.—Jefferay monument.

chapels. The north chapel was probably the chantry, founded in 1275, by Henry, Vicar of Ringmer. Its chaplain was to be appointed by the Dean of South Malling to celebrate ten masses daily : being three for himself, the founder ; four for his benefactors, who had given him alms ; two for St. Mary, the patron saint of Ringmer ; and one for the Holy Spirit. This endowment was afterwards found insufficient, and the number of masses was

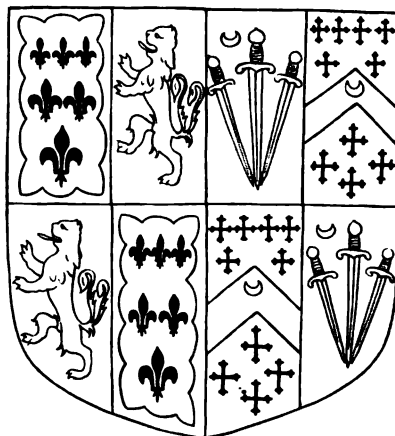
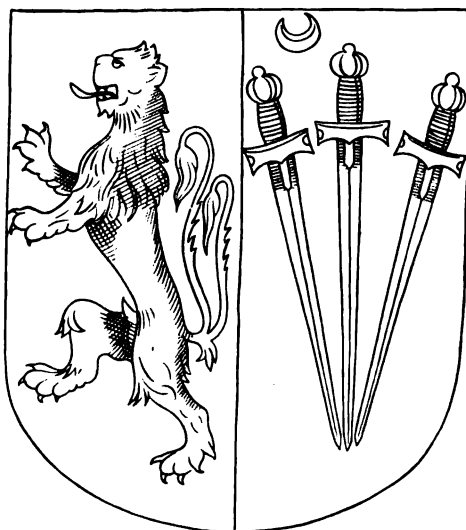


Fig. 3b.—The Mascall Brasses in Ringmer Church.

reduced to five weekly; viz.: three for the testator, one for the Virgin Mary, and one for the Holy Spirit. This chapel has a piscina in its east wall, a somewhat unusual position. Several of its window mullions are of wood. On its north wall is a monument, in Tudor Renaissance style, representing a man and a woman in black dress and ruffs kneeling beneath a canopy (fig. 3). Its very ill-composed verses commemorate the virtues of "Mrs. Elizabeth Mayney, wife of Francis Jefferay, daughter and co-heir of Walter Mayney; the last line containing a punning allusion to her maiden name:

"For all heaven's gifts (in many single set)
In Jefferays — mayney altogether met."

On the wall beneath are some armorial brasses of the Mascall family (fig. 3b). In the floor below, a black Sussex marble slab is inscribed to the memory of John Snooke, who died in 1701. He was the father of Henry Snooke, vicar of the parish from 1690 to 1727.

The chancel is separated from this chapel by two pointed arches over polygonal columns. It is lighted by a window in the Perpendicular style, which was inserted by the Rev. John Constable in 1842. It is a bad copy of the east window of the chantry, and replaces two narrow lancet windows which formerly occupied the east wall. In the wide wall-space between these lancets there was a buttress outside. Possibly the corresponding inside space may have been occupied by a painting or carved work. In after times a tablet of the Commandments was affixed here, the gift of Sir William Whalley, who died in 1689. His monument in the chancel quaintly states that "he was a benefactor to this church and gave the Commandments." When the present window was inserted, in 1842, this tablet was cut in two, and the halves placed on each side of the window. They were finally removed in the alterations of 1872. At present the lower half of this window is blocked up by an erection of upholstery. In the north wall of the chancel is an arched recess, which has been described as the aumbry or almery, in which the sacramental vessels were kept. More probably it is a credence table. In the floor of the chancel, removed from their former place, and now partly covered by the altar steps, are marble slabs to the memory of Sir Herbert Springett, Bart., and Barbara, his wife. A grandchild of this family, "the pious and ingenious Mistress Stapley," who died in 1693, is also commemorated here in an epitaph which records

that "of her charitie to the poor children of this parish, she left an £100 for their better instruction in letters and the needle." On a brass plate, at one time affixed to a slab in the floor, but now placed on the wall between the two north arches of the chancel, is a Latin inscription to the memory of John Sadler, "the humble servant of God, the faithful pastor of this church," who died in the year 1640. The south chapel is separated from the chancel by two arches, similar to those on the north side, but of a greater span, each being nearly three feet wider. The east window of this chapel is apparently of the same date as that of the chantry, but of a different design. It

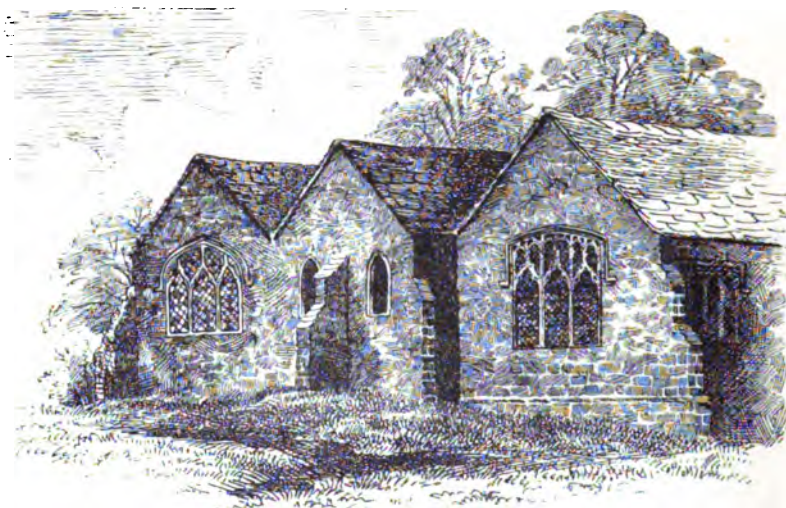


Fig. 4.—East end of Ringmer Church, 1783.

is remarkable to find this window, which is of four lights, represented in the eighteenth century drawing as having only three lights, for it is impossible to assign it to so recent a date as 1783. I can only explain this puzzle by the supposition of artistic carelessness of detail in the drawing.

On the south wall of this chapel is an interesting monument, in Elizabethan style, to Herbert Springett (fig. 5), the first of that name, who dwelt at Broyle place, the most ancient dwelling in Ringmer. He it was to whom St. Anne's Church, in Lewes, was indebted for its fine carved pulpit; an inscription on it stating that "Harbar Springat, gentleman, made this pulpit in the yeare of our Lord 1620." In the west part of this chapel, now occupied by the organ and vestry, is a marble monument to Sir Wm. Springett (fig. 6), a brave

and upright, but fanatical soldier of the Parliament in the civil wars, who died at the siege of Arundel of an illness described by one commentator as a "sunstroke" (a truly remarkable seizure for midwinter!), but which was, if I read the symptoms aright, typhus fever—that scourge of camps and armies. It is only too probable

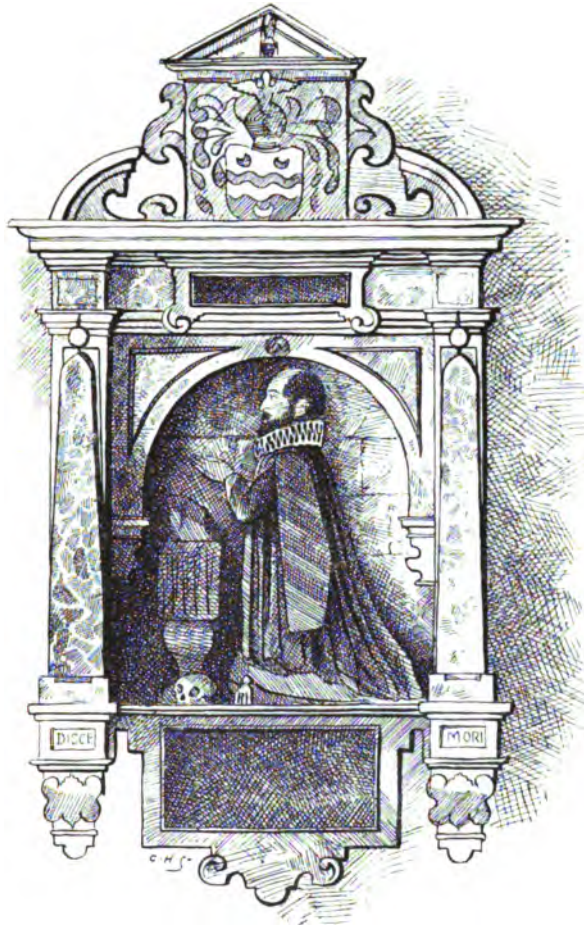


Fig. 5.—Herbert Springett's monument.

that Ringmer parish church was despoiled of much that can never be replaced, as regards art and handicraft, by Sir William's mistaken zeal. His widow tells us, in some interesting memoirs, that "in every employment he expressed great zeal against superstition, encouraging and requiring his soldiers to break down all idolatrous statues and pictures and crosses; going into steeple-houses and

taking away the priests' surplices and distributing them to poor women. . . . Whatever crucifixes, beads, and such-like trumpery he found, he destroyed them, without reserving one of them for its beauty or costly workmanship, nor ever saved any other thing for his own use." On one occasion, when paying a visit to a friend's house, "he espied there several large fine superstitious pictures, as of the crucifixion of Christ, of His resurrection, etc. . . . He,



Fig. 6.—Sir Wm. Springett's monument.

therefore, with his sword cut them all out of their frames." His posthumous daughter, Gulielma, eventually married William Penn.

The nave of the church, separated from each aisle by four pointed arches over polygonal columns, has some black Sussex marble slabs to the memory of this vicar and other members of the family.

One of them records that "Here lie hidden the bones of Mary Snooke" (the vicar's wife), "they are awaiting those of her husband, hereafter to be united in an eternal bond"; a somewhat conjectural statement, for the parish register bears witness to a second marriage of this vicar.

Another stone commemorates Henry Snooke, the younger, who married Rebecca, second daughter of the Reverend Gilbert White, of Selbourne, grandfather of the naturalist. In the parish registers for 1759 it is recorded that "Henry Snooke, the younger, was publicly rebuked for his supercilious scoffs at the minister, and for his indecent behaviour in sermon-time, by T. Townshend, curate, late of Russel Parish, Virginia." His name also appears in the register for the year 1641, appended to a list of signatories of the "Protestation read by mee, Wm. Cooper, incumbent"; headed, "In eternum rei memoriam et papatus infamiam." Following the names is written, "May the

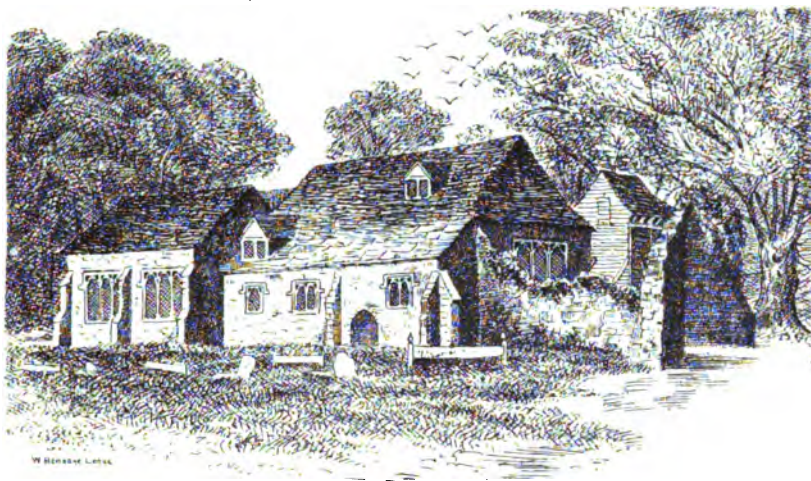


Fig. 7.—Ringmer Church, 1785, from the north-west, showing the wooden belfry of 1682.

memory of such rebellious rogues perish, and their names be forgotten. So wishes Henry Snooke, Ringmer, 1737." I have found another contemporary reference to this uncle of Gilbert White in the MS. pages of the tithe books kept by the Reverend Michael Baynes, who held the vicarage of Ringmer during the time over which Gilbert White's visits to this village extended. In a marginal note the parson writes:—"I take Snooke's tythe to be worth one year with another £3 3s. od., for which he paid but fourteen shillings till I found out what he paid. What a rogue was Snooke to pretend he paid enough for his tythe at fourteen shillings the year!" Subsequently, the worthy parson put a different complexion on this matter, as this other marginal note shows:—"I take Snooke's tythe in kind, two loads of hay (besides the fruit), which is worth at least £3 the load." And, again, "I take Snooke's tythe in kind ever since

1760. Memdum. He has paid nothing for his fatted sheep, and no tythe applies out of what he kept for his own use. To call him to account. He has paid nothing for his agistment." After these various candid references, it is hardly surprising to find that Henry Snooke's epitaph tells us that "Post vitam difficilem hic quiescit, 1763." His wife survived him many years, dying in 1780 at the age of 86. I have not been able to find anything commemorative of her either in the church or in the registers.

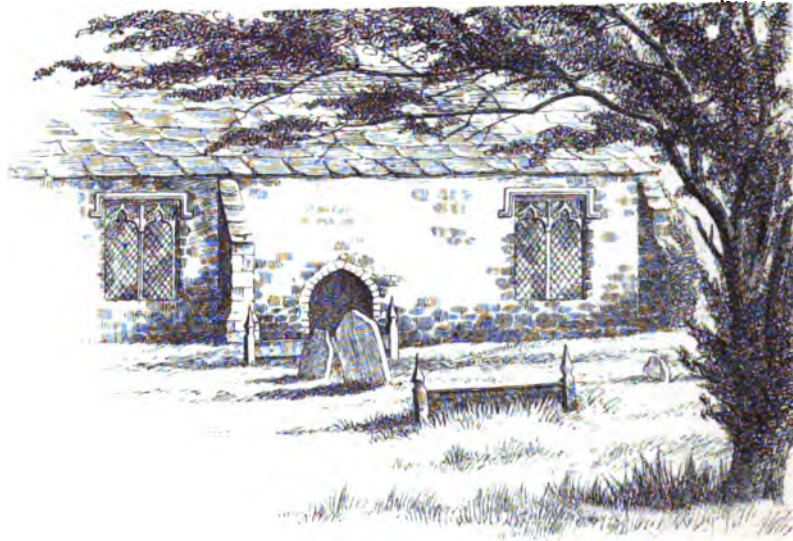


Fig. 8.—Part of the north side of Ringmer Church.

At the west end of the church there was formerly a gallery of oak, erected by this same Henry Snooke. From this point of vantage the village orchestra was wont to render the church music of those days on a variety of instruments; one of which, an oboe, is still extant, religiously preserved as a relic of times and customs forever passed away. This orchestra was not superseded until 1856; the gallery surviving until the alterations of 1872, when together with the high-backed oak pews, it was removed and taken possession of by the builder in part payment of his account. At this time, too, the same fate befel the old panelled oak pulpit and reading desk; while some carved work (to what part of the church pertaining I have been unable to discover) was actually consigned to the flames! At present the aisles contain no objects of interest, with the exception of a beautiful monument by

Westmacott, in the south aisle, to the memory of Lieut. Grunden, who fell in the Peninsular war. A former parish clerk, who collected notes of parochial history (to which I have had access by the courtesy of Mr. Frank Burgess), gave it as his opinion that the aisles originally had separate roofs from the nave; from which he draws the conclusion that there were clerestories in the latter. A possible evidence in support of his opinion is to be seen in some projecting beam ends and moulded stones—at present quite useless—which appear above the arches of the nave on the aisle sides. In a drawing representing the church as it was a hundred and ten years ago there is seen to be but one including roof, which is, however, pierced by dormer



Fig. 9.—Ringmer from the North.

windows over the nave and the aisle. The somewhat obscure subject of the tower and its bells will be found dealt with in the last number of the *Reliquary*.

The south entrance to the church is through a wooden Gothic porch. The main portion of this is of considerable antiquity. The front was restored about fifty years ago. Until recently this porch was one of the most picturesque features of the church; but the hand of the Philistine has been upon it, and stripped off its ancient mantle of ivy.

As regards the material of the edifice, it is a mixture of stone, flint, brick, tiles, and Horsham slabs. There is a remarkable evidence of the transportation of the germs of vegetable life to be seen in the presence of some of the pretty maiden-hair-spleen-wort fern growing on the stone buttresses of the north side of the church. As no such fern grows anywhere else in the parish, nor within several miles of it, its occurrence may be explained either by the conveyance of its spores from the greensand neighbourhood of central Sussex, whence the building stone was obtained, or by their wind-carriage from that northern district.

In the churchyard, the walks of which were paved in 1756, are some ancient pollard elms, which appear to be of an even greater age than that which is assigned to them by an entry in the parish register of nearly three hundred years ago, which says, "gave by Thos. Goodwin four elms to the parish of Ringmer, to set at the churchyard, and set by W^m. Dabson, who set four others the 19th Jan^y., 1607."

The following is a list of incumbents compiled from various sources, not all of which, I may say, agree in every item:—

Richard - - - <i>circa</i> 1230.	Simon Aldrich - <i>ind.</i> 1610.
Henry - - - <i>obit</i> 1275.	John Sadler - - - 1626.
Th. Robinet - <i>ind.</i> —	Wm. Cooper - - - 1640.
Wm. Andrewe - " 1367.	Th. Tyro - - - 1644.
John Blake - " 1370.	Elias Arnold (deprived in
John Hicche - " —	1662) - - - 1657.
Th. Sampson - " 1430.	Luke Gurnous or Garnous 1662.
Simon Mosse - " 1438.	Samuel Stone - - - 1665.
Robt. Passmere - " 1449.	Richard Ireland - - - 1668.
John Fowler - " 1460.	John Lillie - - - 1680.
John Wilfed - " —	Henry Snooke (by the
Gilbert Haldsworth " 1511.	Crown) - - - 1690.
Th. Gybbys - " 1522.	Th. Hurdis - - - 1729.
Richd. Almayne " 1525.	Rbt. Talbot - - - —
John Parker - " 1531.	Ed. Palmer - - - 1736.
Dunstan Sawyer - " 1544.	Chas. Dixon - - - 1752.
Andrew Puggesleye " —	Michael Baynes - - - 1754.
Wm. Pett - - - " 1560.	George Woodward - - —
Th. Johnson - - - " 1569.	John Constable - - - 1812.
John Motley - - - " 1595.	Ed. Symons - - - 1863.
Ed. Wood (by the Crown) 1604.	F. Gribbell - - - 1891.

Jo Lillie Vicar W^{illm} Dohoo

John Sadler Vicar

Thomas Apollott Church

Ed Motley — warden

There is little to be said of any of these incumbents who make only a nominal appearance in the history of the parish. Only six have monument or memorial stone extant. There was at one time a slab in the church to the memory of Th. Tyro, who was described thereon as "a painful, faithful, and successful preacher of the Gospel."

The inscription, bearing date 1668, over the resting-place of Parson Ireland, sufficiently indicates the party to which he belonged. It tells us "A traitor neither to King or Country lies here. Depart, oh, Master Ireland, the Glory of the Church, the beloved of the people."

I will conclude these notes on the ecclesiastical history of Ringmer, so far as the edifice is concerned, by mentioning that there was a tradition in the parish (I say "was" advisedly, for the Ringmer of to-day does not concern itself with traditions) that, at some remote period, another ecclesiastical building existed at Wellingham, a hamlet of the parish. Possibly some may have been misled by finding the name of Wellingham amongst the various churches "offered upon the altar of St. Pancras," Lewes, at its foundation. But further research would have shown that the name was more applicable to a like-named place in Norfolk. All the evidence which I can find on the subject is that in some seventeenth century maps of Sussex, Wellingham, in addition to Ringmer, is distinguished by the conventional mark used to designate all places having a church. This is more significant than another item of evidence tending in the same direction, namely, the fact that a leaden coffin, of great antiquity, was dug up some years ago, from three feet below the surface of the ground in a field, at Wellingham, which went by the name of Duddle's field; Duddle's chapel being the name which was given to the traditionary church or chapel. No systematic search was made for other remains; yet this coffin might have been but one of several interments, and who can tell what interesting recoveries might have repaid research?

W. HENEAGE LEGGE.

Vamping Trumpets.

VAMPING Trumpets must have been by no means uncommon between two and three hundred years ago; but with the exception of four it is believed that all the English specimens have perished. It is somewhat strange that the very memory of them should have died out, but few people know what they were used for, and quite recently one of the remaining ones has been alluded to in print as a speaking trumpet.

I have been able to obtain photographs of three of these curious instruments; the fourth has never been photographed. These Vamping Horns or Trumpets were used in churches, generally by the leader of the choir, in order to magnify his voice and set the tune of the hymns. A writer in *The Church Times* (Feb. 25th, 1898) recently defined vamping as follows:—"In music the performer on an instrument 'vamps' while the air is played on another, he improvises harmonies to fill up the body of sound, and help out the other instruments." A friend of mine tells me that his father, who, if now alive, would be somewhere about 115 years of age, used to speak of "vamping" in the sense of "humming," or making an inarticulate noise on the musical notes of a tune, say the base of some other part; a natural *vox humana*, to help the harmony.



Fig. 1.—Vamping Trumpet, Willough-ton, Lincolnshire.

Two of the trumpets are in Northamptonshire, one in Lincolnshire, and one in Kent. No. 1 represents the specimen to be seen in Willoughton Church, Lincolnshire; it is 6 ft. in height, the diameter of the bell is 1 ft. 4½ ins. The mouth yet remains, and the trumpet is composed of rings, if they may be so described. It is painted red, but that is most likely only a comparatively recent thing. For many years this trumpet was in the custody

of one of the churchwardens; and I have heard remarks made through it quite clearly and distinctly when I have been more than a mile from the speaker. No. 2 shows the trumpet at Braybrook, Northamptonshire; it is smaller than the Willoughton one, being only 5 ft. 6 ins. in height, the diameter of the bell being 2 ft. 1 in.; it is also made in rings or sections. No. 3 shows the one at Harrington, Northamptonshire, which is, so far as condition goes, the worst of all, the bell being broken at the edge; it is very much smaller than the others; height 5 ft., diameter of the bell 1 ft. 1 in.; it is also made in sections. Of the specimen at Charing, in Kent, there is no photograph. I am informed by the Vicar, the Rev. W. H. Ady, that it is about 2 ft. 0½ in.



Fig. 2.—Vamping Trumpet, Braybrook, Northamptonshire.

high, being formed, as the others are, of tin, and that it is quite plain; the mouthpiece is broken off; the bell measures about 1 ft. 2 ins. The late Vicar placed a card upon the trumpet, saying that it was in position in 1810, and was used for giving out the Psalms. Mr. Ady supposes this to mean that it was fixed or placed in the singing-gallery. It now stands in a roughly-made wooden case.

How long after 1810 it continued to be used does not seem to be known ; the Braybrook one was in use between fifty and sixty years ago. It is said that in the early days of the century the



Fig. 3.—Vamping Trumpet, Harrington, Northamptonshire.

sexton used to go round the village of Braybrook and call the people to church on Sunday with the "Vamp." I have never heard of anyone who could remember either the Harrington or

the Willoughton "Vamp" being used in the church. So far as is at present known there is only one mention made of these trumpets during the seventeenth century. It occurs in what is known as the "Isham Diary," being the Journal of Thomas Isham, of Lamport, from 1st Nov., 1671, to 30th Sep., 1673. It is in Latin, but a translation was made by the Rev. Robert Isham, Rector of Lamport, in 1873, and it was privately printed in 1875. Mrs. Packe, the translator's daughter, has kindly forwarded me the extracts relating to the trumpet. "Decr. 28, 1671. Mr. Clerk came here afoot, and said that Sir Samuel Morland had invented a trumpet that he calls 'Stentorophoricum,' by which you can easily be heard talking at 1,000 yards off (pages 22, 23) . . ."

"April 29, 1672. Mr. Clerk went to Sir Wm. Langham's (Walgrave) to see the Stentorophonic trumpet, which he had just brought from London, and he standing next the bowling green heard Sir William in his own house speaking through the trumpet. When Clerk returned to our house he praised the instrument to the skies, therefore, we ordered the carriage to be ready after dinner to go and see it, with Mr. Richardson and Mr. Clerk riding with us. When near (Walgrave), we sent a messenger to borrow the trumpet, but Sir William had just set out for London; his wife sent it by her steward. Mr. Richardson took it and went to the mill, but we remained near the bowling green, which is a mile off, but we could hear distinctly and articulately what Richardson said through the trumpet." There is no earlier mention of these trumpets known, and, as no notice of them occurs in early churchwardens' accounts, we think that they could not have been known of. Sir C. E. Isham tells me that the trumpet here mentioned existed until about fifty years ago. It is possible that others may yet be found, but so far none have been discovered.

FLORENCE PEACOCK.

Sledges with Bone Runners in modern use.

IN continuation of my paper upon "The Modern Use of Bone Skates,"¹ I have thought that it might be worth while, for the sake of completeness, to bring together the following notes upon the use of bones of animals as runners for sledges, a use which is intimately related to their employment as skates, the intention in both cases being the same, viz., to reduce to a minimum the friction in sliding over a frozen surface. Indeed, no paper dealing with the use of bone-skates could be really complete without reference to their use as sledge-runners. It was, in fact, this dual use of the same kinds of bones, to assist in the progression both of the human skater and the sliding conveyance over the ice, which led me to suggest the term *runner-skates* as a convenient one for designating those early forms of skates, whether of bone or of wood, or of wood overlaid with iron, which present a broad friction-surface, lacking the *sharp* edges which characterise the modern *blade-skate*. Dr. G. H. Fowler uses the terms "bone-skate," "snow-skate," "blade-skate," for the three main classes of these instruments, and they are undoubtedly convenient terms; but one seems to require in addition a group-name to embrace the two former classes, which are so directly related to each other, to distinguish them from the blade-skates, which form a very distinct group, differing essentially in the presence of very sharp biting edges, which admit of very different performances on the ice—figure-skating, and high-speed skating, with a free use of the side stroke. There is, at present at least, rather a marked gap in the continuity of the development of the blade-skates from snow-skates, and until some of the earliest types of blade-skate are forthcoming we must remain in some doubt as to how the *blade* was first introduced, whether by a gradual process from the snow-skate or otherwise. On the other hand, from bone-skates to wooden imitations of them, and thence

¹ *Reliquary and Illustrated Archaeologist*, Jan., 1898.

to wooden-skates, protected with flat strips of iron ("snow-skates"), there is a well connected series of successive improvements, linking these forms together into one morphological group, for which I have suggested the term "runner-skates."

Runner-skates—

Bone sledge-runners.
Bone skates.
Skates of wood alone.
"Snow-skates."
(Improved snow-skates.)

Blade-skates—

of wood and steel.
of steel only.
Blade-runners of ice-yachts.

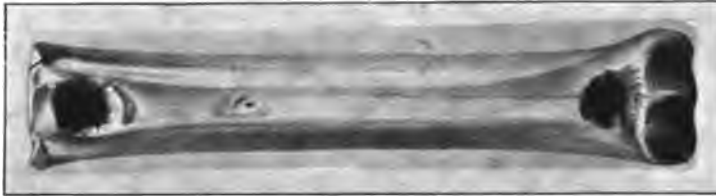


Fig. 1.—Ancient bone sledge-runner from Olmütz.
(*Jeitteles*.)

To return to my immediate subject. Amongst the finds of bone-skates of ancient date are sometimes seen examples which, although they have evidently been adapted to fixing on to some object, do not appear suitable for attaching to the human foot for use as skates. Such, for example, is the metacarpal bone of a horse (fig. 1) found at Olmütz, in N. Austria, and described by Herr L. J. Jeitteles¹ at the time as a skate (though this was afterwards corrected), and such are *some* of the examples generally described as "bone-skates" in museums.² That they have served a purpose practically identical with that of the bone-skates is evident from the marks of wear, which are similar in both cases, and it is only the method of attachment which creates the difference. These are now recognised as having, for the most part at any rate, served as runners for sledges

¹ *Mitt. d. Anthropol. Gesellschaft in Wien*, i., 1871, p. 247, and fig. 11.

² One of these is figured in the journal *Deutscher Eis-Sport*, 25th April, 1898, p. 176 (lower figure).

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and not as skates.¹ This fact was made clear by the discovery first in one place and subsequently in others, of bones resembling the Olmütz bone in the nature of its perforations still in use, leg-bones of horses and oxen, fixed with pegs or nails to the under surface of small sledges, to serve as runners.

Herr Jeitteles² himself, three years later, described and figured a type of small wooden sledge (fig. 2, *a* and *b*) with a wide board of triangular outline, with curved sides and straight base, the apex of



Fig. 2a.—Sledge with bone runners from Salzburg.
(Jeitteles.)

¹ In *The Field* for Dec. 30th, 1893, p. 990, is an illustration and description of one of a few ox-bones perforated in this manner, with a vertical hole toward either end, discovered at Mildenhall Fen, Suffolk, at a depth of 8 ft., by Mr. W. Howlett, of Newmarket. It is 11½ ins. long. The lower surface is somewhat rounded, and the scratches and marks of friction extend from end to end. This fact led the writer to believe that it was a skate and not a sledge runner, since he argued that a fixed runner would present a flat worn surface of less extent. The holes are countersunk, and he considered that this was for the purpose of admitting the knots of the cord by which the skate was attached to the foot. At the same time I am disposed to maintain that the reverse is the case. Over rough ice or roughly frozen snow, the front ends of the bone-runners of a sledge would tend to become rapidly worn away, and the friction marks would extend from end to end. The countersinking is more likely to have been for the enlarged heads of pegs or nails for fixing to a board than for cords, and at the best an attachment of cords through holes situated as in this example would be most inadequate.

² *Zeitschrift f. Ethnologie*, vi., 1874, p. 176.

the triangle forming the front end. Upon this board is fixed a little narrow-seated, three-legged stool. Below the board are fastened with pegs three cannon-bones, one in front and two side by side behind (fig. 2, *b*). This kind of sledge was still in use at the time in the Duchy of Salzburg, and on the lakes of the Salzkammergut, and of Upper Austria and Bavaria, where they served in winter for crossing the frozen lake surfaces.

The above-mentioned Olmütz bone, described as a "bone-skate," was undoubtedly for use as one of the runners of a sledge of this kind, and, in fact, there is a description and illustration¹ of a sledge from Olmütz itself, identical with that described by Herr Jeitteles.

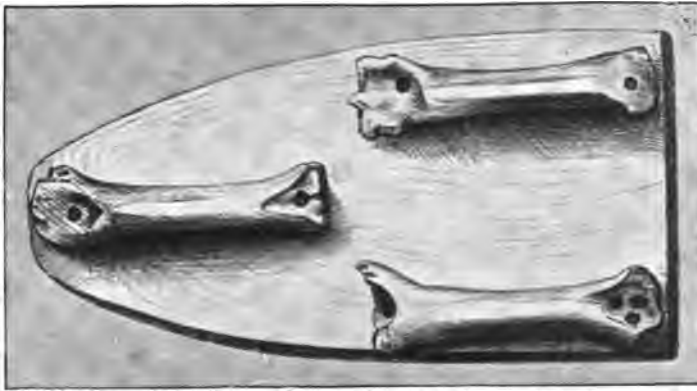


Fig. 2*b*.—Under view of Sledge from Salzburg.

(Jeitteles.)

The three runners, each a cannon-bone of ox or horse, are perforated for the pegs transversely, in a direction at right angles to that of the perforations of the true bone-skates (*i.e.*, in a *dorso-palmar* direction instead of from side to side). Dr. F. von Luschan, who described this example on the authority of Dr. Soltan, mentions the quite recent use of these sledges in the district, where they are called *palakrlatan* by the natives.

Prof. Virchow recalls² having used in his youth, in Pomerania, a similar kind of sledge, formed of a board with horse-bone runners underneath, but without the seat; and he mentions that he was quite

¹ *Mitt. d. Anthropol. Gesellschaft in Wien*, vi., 1876, p. 142.

² *Zeit. f. Ethnol.*, ix., 1887, p. 361.

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skilful in its use, especially in running down hill, "tobogganing" in fact.¹

The following passage in the *Handbook of Fen Skating*² by Messrs. N. and A. Goodman, reveals the modern use of this same type of sledge in our own country. "It is abundantly proved that such bones were constantly used as runners for sledges right up to quite modern times, and are even still used in the fen. These bones

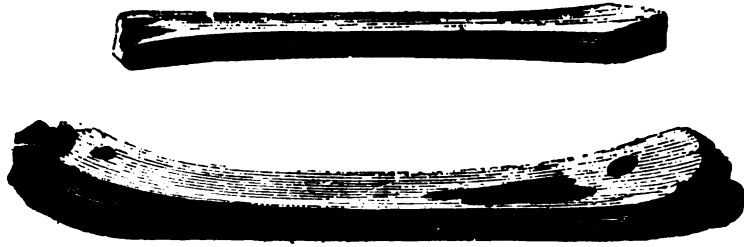


Fig. 3.—Bone skate and sledge-runner found at Arches and Stixwold Ferry, Lincoln.
(Munro.)

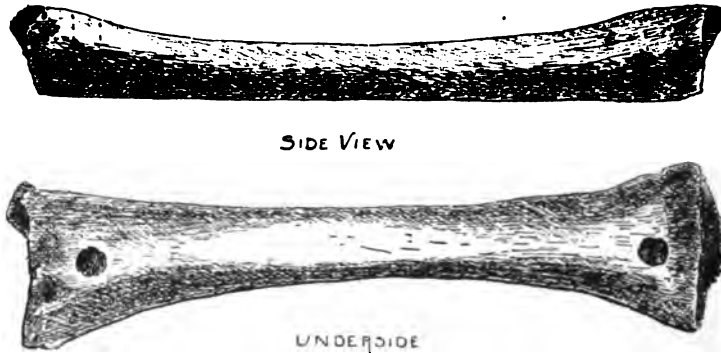


Fig. 4.—Bone sledge-runner found at Ramsey, Hants.
(Munro.)
Blocks lent by Messrs. Blackwood & Sons.

were attached to sledges constructed so as to allow the fowler to propel himself over the surface of the ice, and to approach wild ducks swimming in some still open water without disturbing them. These sledges consisted of a simple framework on which the man lay prone, and another upright framework in front, into which a screen of reeds was stuck . . . the gunner propelled himself by

¹ In an interesting article on "Bone Skates," in *Deutscher Eis-Sport*, Berlin, 25th April, 1898 (continued from 31st March), is a description of bone-runner sledges, and a reference to a mention of one in *Wild und Hund*, 5th Feb., 1897.

² 1882, p. 27.

two short sticks, shod with iron spikes, and held in either hand." The writer himself saw one of these sledges on the Counter-wash Drain in 1882. Here it is interesting to note the use of the "pricked staff," associated with the bone-runnered sledges, just as it was used with the bone-skates and "snow-skates," emphasizing the relationship of the two forms of "runners."

The nature of the perforations (passing in a dorso-palmar direction) in two old examples of bones figured by Dr. R. Munro in his collected essays¹ (viz., the lower figure in figs. 103 and 104), from Stixwold Ferry, Lincoln (found in 1848), and from Ramsey, Hunts., leaves little doubt that these were sledge-runners and not skates. I am enabled by the kindness of Dr. Munro to reproduce the figures of these from his own blocks (figs. 3 and 4).

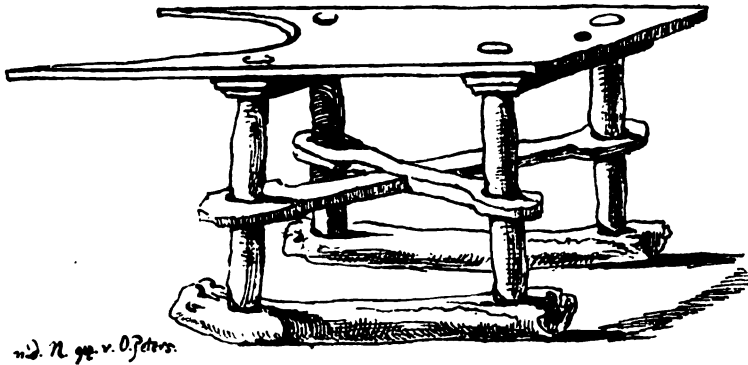


Fig. 5.—Sledge with bone runners from Bavaria.
(von Luschan.)

Dr. von Luschan² chanced upon an interesting variety of this kind of sledge with bone runners in the hut of a fisherman on the shores of Starnbergersee, in Bavaria, where it was hanging up. It consisted of a kind of four-legged stool, the legs being ingeniously braced together diagonally with cross-stays of wood (fig. 5). The runners are two metacarpal bones of the horse, into holes near the ends of which are stepped the legs of the stool in lateral pairs. No nail was used in the construction. This little sledge was used by the fisherman in the winter for transport over the ice of the lake, with the assistance of a sharp-pointed staff. The same writer

¹ *Prehistoric Problems*, 1897. A figure of a similarly perforated bone from Lincoln (possibly the same as that figured by Dr. Munro) is given in *A System of Figure Skating*, by H. E. Vandervell and T. M. Withams, 3rd ed., 1880. It is described as a "skate."

² *Mitt. d. Anthropol. Gesellschaft in Wien*, x., 1880, p. 327, and fig. 13.

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also described a very similar, though smaller, sledge from Bjelina, in Bosnia, perhaps intended for a child's use. He has recently written to me to say that since that date he has seen many such sledges in Bosnia, and on several lakes in Salzburg, and on that of Millstatt, in Carinthia. My friend Dr. Franz Heger, director

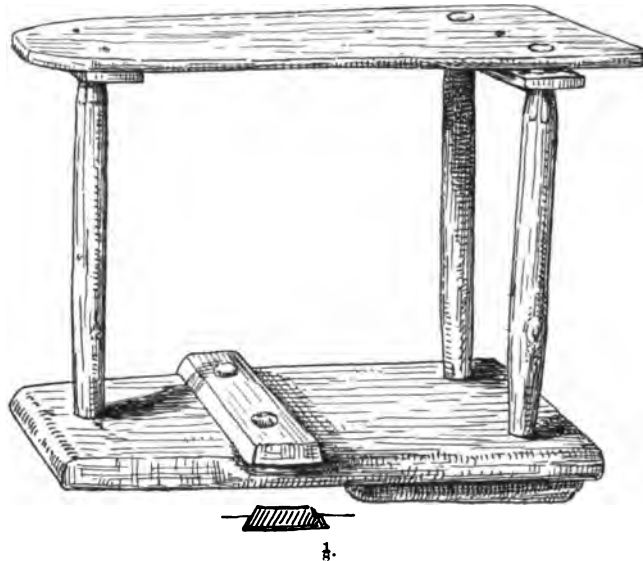


Fig. 6a.—Sledge with bone runners from Trumsee, Salzburg.

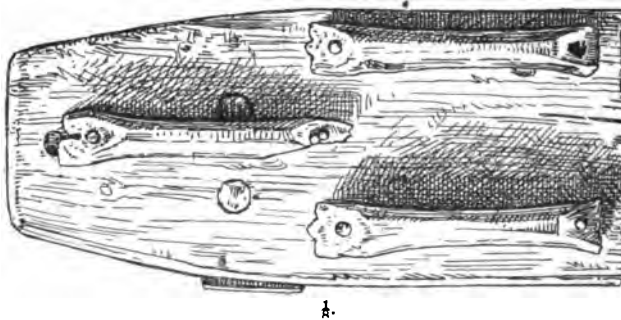


Fig. 6b.—Under view of the same.

of the Royal Ethnographical Museum at Vienna, has very kindly sent me excellent drawings of two sledges sent to that Museum by Dr. von Luschan, and these I reproduce in figs. 6 and 7. The first (fig. 6, *a* and *b*) (*Ethn. Sammlung des K.K. Naturhistor. Hof Museum*, No. 5554a), is from Trumsee, Duchy of Salzburg, and is very similar to those already referred to. The figures of this sledge

are clear and little description is necessary. The bones are bevelled at each end and are fastened to the board with iron nails. On the upper surface of the lower board is a bracing board set transversely, and sunk partially in an undercut groove; it is fixed with pegs. The feet were usually placed upon it.

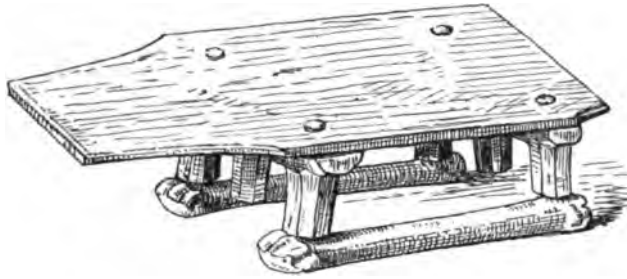
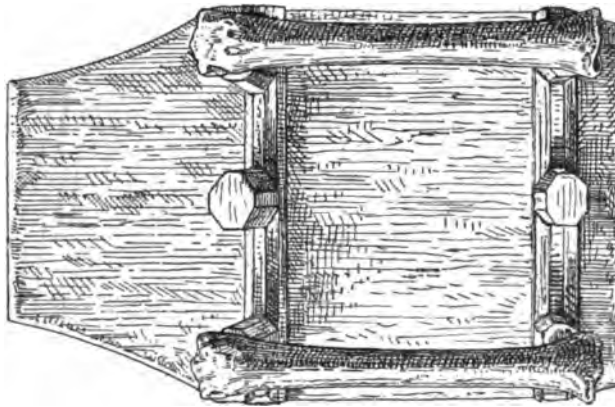


Fig. 7a.—Sledge with bone runners from Bosnia.



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Fig. 7b.—Under view of the same.

The second (fig. 7, *a* and *b*), is from Bjelina, in Bosnia, and is a two-runnered sledge, reminding one of the example described from Starnbergersee (fig. 5). Under the board are fixed with pegs two transverse bracing-pieces of wood, each bearing three short and stumpy legs, all cut from the solid piece. Only the two outer pairs of legs are functional, and these are stepped into holes in a pair of bones, as shown in fig. 7, *a* and *b*. The bones are not perforated right through. The central pair of legs is peculiar, and seems to have no *raison d'être*, since it is unlikely that it was ever intended to add a third bone runner, for the stability of the sledge

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would thereby be lessened—not increased. The sledge is very low and the board is higher at the back than in front (15 cm.—10 cm.). The legs and bars are faceted, and the alternate facets are coloured red, as also the outline of the board and the plug-ends.

It is not only the leg bones of the larger ruminants which have served the purpose of runners and skates; there are several instances on record of the use of the bones of the lower jaw of horses or oxen. Prof. Virchow¹ has quoted a description by Dr. Jahn of a peculiar type of skate and sledge used until recently in the region between Pyritz and Arnswalde, in Pomerania. The peculiarity of these lies in the runners being in both cases made from the *jaw-bones* of ruminants. The skate (fig. 8) consists of a piece of wood shaped for the foot to rest upon, with three leather loops (one on either

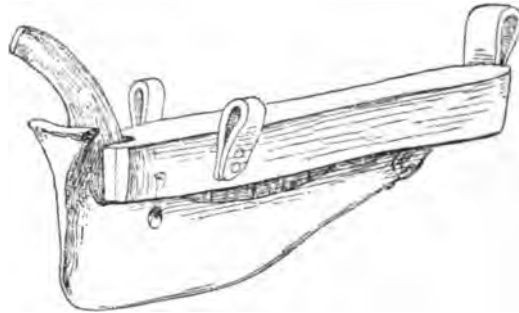


Fig. 8.—Jaw-bone skate, from Pomerania.
(Virchow.)

side and one at the heel) through which to pass the fastening cords. Underneath the foot rest is fixed one ramus of the lower jaw of a sheep in its natural state. The distal extremity of the bone is fixed beneath the heel of the wooden piece, while the condyle and coronoid process form a kind of prow in front; the lower edge of the bone forms the friction surface. The narrow, blade-like appearance of the jaw-bone, and its setting in a wooden stock, impart to this odd form of skate a resemblance to the blade-skates of steel set in wood, which should not be overlooked, as there is always the bare possibility that such a form as this may have had some influence in suggesting or at any rate leading up to the later blade-skate. Just as the simple leg-bone skate may have been derived from the leg-bone sledge-runner, so the jaw-bone skate may have been

¹ *Zeit. f. Ethnol.*, xix., 1887, p. 362.

suggested by the sledge with jaw-bone runners.¹ The sledge from the same region (Pomerania) described by Prof. Virchow (*op. cit.*) consists (fig. 9) of a rectangular wooden board underneath which, and on the outer edges, are fixed in parallel planes, the two entire *rami* of the lower jaw of an ox, which thus form a pair of more or less blade-like runners. The coronoid processes stand up high on either side at one end.



Fig. 9.—Jaw-bone sledge, Pomerania.
(Virchow.)

The use of these jaw-bone sledges is illustrated in some of the old Dutch and Flemish paintings and engravings. I recently saw in the Palais des Beaux-Arts in Brussels, in the picture gallery, a small oil painting of a Dutch or Flemish winter scene, in which a child is depicted sliding along upon a sledge of this kind with runners made from the jaw-bones of a horse or an ox. Dr. G. H. Fowler refers me to an old print by F. Huys, probably after P. Brengel the elder, published in 1550, which shows a similar jaw-bone sledge used by a child, who is pricking herself along with a couple of sharp-pointed staves. An identical figure appears in Chambers' *Book of Days*² (fig. 10), taken from a Dutch engraving representing sports on the ice in the town ditch at Antwerp, 1594.

There is a reference to the use of a horse's jaw-bone as a sledge or "toboggan" in Southern



Fig. 10.
Jaw-bone sledge,
Holland.
(Chambers.)

¹ A precisely similar pair of skates is described from near Berlin, in *Deutscher Eis-Sport*, 25th April, 1898.

² 1869, vol. ii., p. 787.

Germany, in Ludvig von Arnim's¹ novel, *Wunder uber Wunder*, quoted by E. Friedel,² who also mentions Mark Brandenburg and Niederlausitz as localities where the same practice obtains. Butzbach in Hesse is another locality where sledges made from horses' skulls have been recorded. These provided a regular winter amusement for the boys of the town, who used to toboggan down the sides of the moat under the old town wall.³ The writer in *Deutscher Eis-Sport*⁴ quotes Rentner Hasse, a man of 78 years, as having told him that in his native village of Pichelsdorf, close to Spandau, near Berlin, the people in the thirties and forties used not only the *piekschlitten* with three horse-bone runners and bone skates, but also little sledges for children made of the lower jaw-bones of horses upon which a little board was fixed; they were used with the pricked-staff as usual.

I have not come across instances of sledges with bone runners of the kinds mentioned in any part of Scandinavia or in Finland, but one might reasonably expect that they have occurred there. Not having been able to examine a large number of the ancient or recent "bone-skates" found in those regions, I am unable to say whether or no there are instances in which the nature of the perforations would lead one to the conclusion that the bones had served in some cases as sledge-runners rather than as skates.

ADDENDUM.

The following additional notes may be here appended, although they belong rather to my former article on the use in modern times of bone skates. The employment of ribs of animals as skates in recent times has been mentioned by several writers, of whom Dr. J. van Buttingha Wichers is the chief. In his classical work on skating⁵ he mentions this use of cow-ribs in Friesland, and says that in the last century peasant children in the Netherlands were taught to skate upon rib bones before they were furnished with metal-bladed skates. The boast of a Frieslander, that he would race any Groninger on cow-ribs, is quoted in *Deutscher Eis-Sport* (*loc.*) from a poem in *Der Friesische Volks-Almanack* for 1841. Iceland is also mentioned as a locality where cow-ribs were so used, on the authority of Fin Magnusson, and Westphalia, on the authority of

¹ Born in Berlin, 1781; died at Wiepersdorf, 1831.

² *Zeit. f. Ethnol.*, xvi., 1884, p. 291.

³ G. Hammann in *Daheim*, 1882, p. 272.

⁴ 25th April, 1898, viii., Jahrg.

⁵ *Schaatsenrijden*. s' Gravenhage, 1888.

Vieth. The writer in *Deutscher Eis-Sport* (31st March, 1898) also quotes Herr F. Meyer as mentioning the use of bone-skates in his youth by children in Berlin, who often wore a bone on one foot only, pushing themselves along the ice in the gutters with the other foot. The great thing was to skate over a rude ice outline figure of the Prussian eagle, *adler machen*.

The use of skates of *ivory* in Siberia has been mentioned by Van Buttingha Wichers (*op. cit.*), and Dr. J. D. E. Schmeltz¹ in a notice of my former paper, figures one of a pair of skates made of walrus tusks, brought from Siberia by F. von Siebold, and now preserved in the Museum of Ethnography at Leiden. It is 44.45 cm. long, blade-like, tapering from behind forwards, and curving upwards towards the toe. A flange along the upper part serves as a support to the sole of the foot. There are several holes for attachment. This form of skate may be a derivative from the sledge

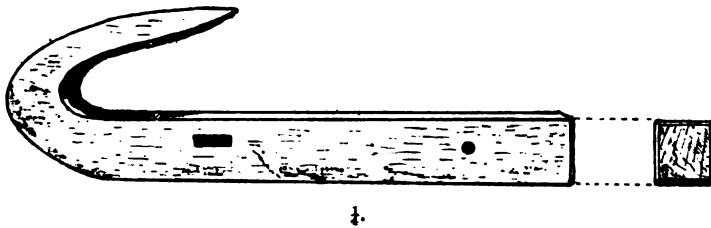


Fig. 11.—Wooden skate from Agnethlen, Transylvania.

runners which, amongst the Siberian people and the Eskimo, are so frequently made of walrus ivory or of wood overlaid with ivory.

Quite lately I have, through the kindness of Dr. F. von Luschan, received a very interesting pair of skates from Agnethlen, Transylvania, made entirely of beechwood (fig. 11). Each is cut from a single piece, and consists of a straight bar, 11 $\frac{3}{4}$ ins. long, almost square in transverse section ($1\frac{7}{8}$ by $1\frac{5}{8}$ ins.); at the back, or heel end, it is cut off square; in front, the wood is cut so as to curve over the toe of the boot in a long spur-like projection. There are two holes for attachment, bored from side to side, an oblong hole towards the front end, evidently for a strap, and a small circular hole towards the heel end for a cord. In this form we have an interesting link between the *bone-skates* and the *snow-skates* with their iron facings. These simple wooden skates are little, if at all, superior to those of bone, and, apart from the

¹ *Internat. Archiv. f. Ethnographie*, xi., 1898.

material, differ from them chiefly in their squareness, which furnishes them with edges, and in the refinement of a recurved prow. Their intermediate position between bone-skates of a type like the Icelandic skates figured in my former article (figs. 1 and 2), and the snow-skates such as those described from Thronthjem (figs. 3 and 4), is emphasized by the holes for the attachments which recall both types. The hinder small hole resembles those of the Icelandic bone-skates, being intended for a *cord* attachment, while the wide, rectangular *strap* hole in front recalls the perforations in the snow skates.

A note very kindly furnished me by Mr. Robert Blair, F.S.A., of South Shields, is much to the point in this connection; in a letter to me he says, "When I was a lad, now, alas, many years ago, the poorer lads in this town fastened the ordinary wood-skate with iron runners to their feet with cord, as in the first example on p. 30 (*i.e.*, fig. 2 of my former article, showing the attachment of the Icelandic bone-skate), while lads a little higher in the scale used leather straps as in the second example" (*i.e.*, fig. 4, showing the Norwegian snow-skate). It would appear from this that the more primitive method of attachment, associated with the early bone-skates, survived among the poorer folk, the somewhat richer having retained the form of attachment associated with the next stage in the evolution of the skate, an early stage also.

HENRY BALFOUR.

*Pitt Rivers Museum,
Oxford.*

Exhibition of Egyptian Antiquities.

THE collections of antiquities from the excavations of the Egypt Exploration Fund at Denderah and of the Egyptian research Account at Hierakonpolis were on view at the University College, Gower Street, London, from July 4th to 30th. A separate room was devoted to each of the two collections; the first containing the results of Mr. Quibell's labours at Hierakonpolis, and the second the objects obtained by Professor W. Flinders Petrie from Denderah. Notwithstanding the im-



Fig. 1.—Limestone Mace of King Narmer from Hierakonpolis.

portance of many of the antiquities displayed, it must not be forgotten that they are only a portion of what was actually found. Prof. Petrie, in the preface to his excellent catalogue, tells us that "unhappily the present exhibition is more disproportionate to the actual discoveries than is usually the case. The exactions for the Ghizeh Museum have been more severe than ever before, exceeding even the half legally



Fig. 2.—Fragment of great Limestone Mace, with the King superintending irrigation works; earlier than B.C. 4000.

claimable. It must always be remembered that all the finest and most valuable objects are claimed by the Egyptian Government for nothing, besides imposing taxes for overseers, sealing, customs, etc., hence the real

return of the discoveries is far more important and valuable than could be supposed from the collections which we were permitted to remove."

The great interest of the relics from Hierakonpolis is that they are all older than the fourth dynasty, B.C. 4000, and therefore enable us to form some estimate of how far civilization had advanced at so remote a period. Some of the pottery belongs to the so called "New Race," whose remains Prof. Petrie found at Naquada, and who have since been shown by M. de Morgan to be the original Neolithic inhabitants of Egypt, in the days before the pyramid-building Pharaohs came on the scene. The remains of primitive kings previously found in Egypt have been sepulchral, but Mr. Quibell has brought to light the first monuments of warfare and history belonging to the earliest dynasties discovered on the site of a temple. Hierakonpolis, where this temple formerly stood, was the ancient Nekhen, and the ruins are now known as Kom el Ahmar.

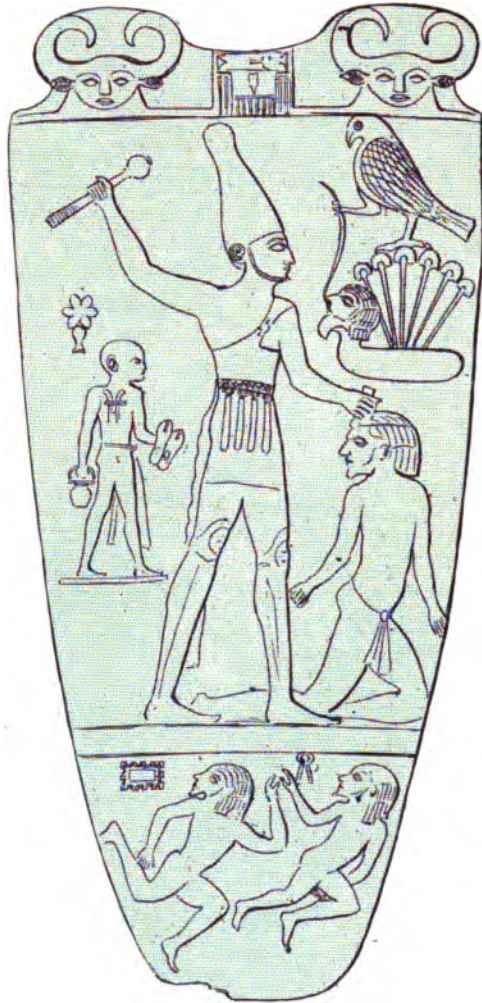


Fig. 3.—The great Slate Palette of King Nar-Mer, from Hierakonpolis, now in the Ghizeh Museum.

In the first room of the exhibition were to be seen what is perhaps the oldest and most wonderful collection of ivory carvings in existence, derived from the temple area. When these ivories were revealed by the spade of the excavators they found a mass 7 ft. long by 2 ft. wide by 2 ft. deep. Unfortunately the

ivory is in many instances a good deal decayed, but enough remains to give us a very fair idea of the art of the carver six thousand years ago.



Fig. 4.—Magnificent Syenite Jar, 2 ft. in diameter, found near the Palette of King Nar-mer.



Fig. 5.—Slate Palette decorated with beasts and having hollow for grinding face-paint.

The carvings consist of figures of men (apparently of New Race, or Libyan type), women (nearly all nude and with their hair hanging down their backs), dogs, lions, fish all in the round; as well as numerous plaques with incised representations of several different kinds of animals.

Two large limestone maces (figs. 1 and 2), with sculptures in relief, in this room deserve special attention. The smaller of the two (which, by the way, is quite large enough to give anyone what Mr. Penley, in the *Private Secretary*, calls "a good hard knock") is perfect, and has upon it a portrait of a king, whose *ka* name is Nar-mer. The other mace-head is only a fragment, but when whole must have been of immense size. The sculptures which remain upon it show the king with a hoe in his hand directing irrigation works, thus anticipating Mr. John Aird by many thousands of years. The irrigation channels are

indicated in the same conventional manner as upon the Assyrian sculptures, by zigzag lines.

Those who saw the exhibition of the New Race objects a year or two ago will remember that a large number of palettes cut into the forms of animals were amongst the characteristic grave goods. Their use was to grind up hæmatite to make face paint. Two splendid examples of palettes of this kind, but of a more advanced type than those from Naquada, have been obtained by Mr. Quibell from Hierakonpolis. The finest of these (fig. 3) has been kept by the Ghizeh Museum, and is only represented in the Exhibition by a cast. On it is portrayed a king whose *ka* name is Nar-mer, with numerous other figures, showing that what were in the first place



Fig. 6.—Lion modelled in red pottery from Hierakonpolis; earlier than B.C. 4000.

palettes, made for utilitarian purposes only, eventually developed into historical documents. With the great palette was found a beautiful Syenite jar of unusual size (fig. 4), which forms one of the most prominent objects in the exhibition. The other palette (fig. 5) is of inferior size and importance, but the curious beasts (one playing on a flute), griffins, giraffes, etc., with which it is decorated, make it well worth examining carefully. The lion shown on fig. 6, is of the same fabric as the oldest levels of Koptos. It is of red pottery with a polished surface. The expression of his face suggests that the king of beasts was not in those days the mild inoffensive creature he now is, quite devoid of back-bone and with a tail that anyone may twist who feels so inclined.

The antiquities in the second room brought back from Denderah by Prof. Petrie were chiefly of the Ptolemaic period. In the collection were some fine specimens of coloured glass mosaic of Roman date.

The Font at Zedelghem, near Bruges, in Belgium.

THE illustrations here given of the font at Zedelghem, a few miles south of Bruges, in Belgium, have been reproduced from engravings which appeared in the *Bulletin du Comité Archéologique du Diocèse de Bruges*, and were kindly lent to the editor by M. Paul Saintenoy, Secretary of the Société d'Archéologie de Bruxelles. M. Saintenoy describes the monograph as being "une livraison fort rare d'une société qui n'a publié que ce fascicule et n'a pas continué à vivre."

This font is of interest for two reasons, (1) because it is of the same type as that in Winchester Cathedral, and as others which were imported into England from Belgium; and (2) because the subjects sculptured upon it are amongst the earliest instances of the representations of scenes from the legendary life of St. Nicholas in Christian art.

In 1847 the ancient church of Zedelghem was demolished, and a new one built in its place. The font was preserved chiefly owing to the exertions of M. Dumontier, the Curé, and of M. Bruyck, the architect. Illustrations of the font have appeared in *Le Messager des Sciences et des Arts de Belgique* for 1824, p. 437; M. A. de Caumont's *Abécédaire d'Archéologie—Architecture Religieuse*, p. 313; and in the *Revue de l'Art Chrétien*, for 1895, p. 310.

The subjects represented on the Zedelghem font are as follows:—

FIG. 1.—First face; on the left, two kneeling figures under the arcade of a church, in front of which stands St. Nicholas with his mitre and crozier. Behind the saint is another standing figure. The meaning of this subject is not very clear, but it may be intended for St. Nicholas accepting the bishopric of Myra.

In the middle of this face of the font, to the right of the group just described, the episode of the childless nobleman, who made a vow that he would present a gold cup to St. Nicholas if a son and heir was born to him. In due course the heir was born, and the nobleman set out on a sea voyage to Myra to fulfil his vow. After he had caused the gold cup to be made, however, the brilliant idea struck him that he might keep it for himself and palm off upon the unsuspecting saint an inferior article made of silver. Those who have read the story in the *Legenda Aurea*, of Jacobus

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de Voragine, will remember how the nobleman's nefarious plot was frustrated by his son's falling overboard with the gold cup in his hand, and how the good St. Nicholas saved him from a watery grave, and thus secured the gold cup after all.

Three figures are shown in the boat, one leaning over the gunwale and the other two praying for all they are worth. Below the nobleman's son is to



Fig. 1.—Font at Zedelghem; first face.

be seen drowning, with the cup in his hand, and to the right an angel holding a cross, who is no doubt performing the miracle for St. Nicholas.

On the right side of this face of the font is a sleeping figure beneath the arch of a building treated in the usual conventional manner. Another figure stands beside the bed, and at the angle of the font is an ecclesiastic holding a book and a Tau-headed staff. This subject may possibly be the miraculous appearance of St. Nicholas in a dream to the Emperor Constantine, warning him to release the three tribunes he had wrongfully imprisoned.

The Font at Zedelghem, near Bruges. 261

FIGS. 2 AND 3.—The second and third faces of the font are occupied by representations of the story of the innkeeper and his wife, who during a famine used to decoy young children, murder them, pickle them in a



Fig. 2.—Font at Zedelghem ; second face.



Fig. 3.—Font at Zedelghem ; third face.



Fig. 4.—Font at Zedelghem ; fourth face.

salt-tub, and serve them up to their guests to eat. The various scenes are placed beneath an arcade of Norman arches.

First we have the wicked innkeeper and his wife whispering to each other concerning the crime they are about to commit ; next the hostess with a

262 *The Font at Zedelghem, near Bruges.*

Lady Macbeth-like air, and her husband holding the axe with which the fatal blow is to be dealt; then on the third face of the font is depicted the remainder of the story where the children are killed and subsequently restored to life by St. Nicholas. On the left angle of the third face of the font is a bishop with his mitre and crozier; and on the right angle of the same face, an ecclesiastic, bare-headed, and holding a Tau-headed staff and a book.

FIG. 4.—On the fourth face of the font are sculptured two lions attacked by five knights in coats of mail, and armed with kite-shaped shields, conical helmets, and swords. The knight on the right angle of the fourth face of

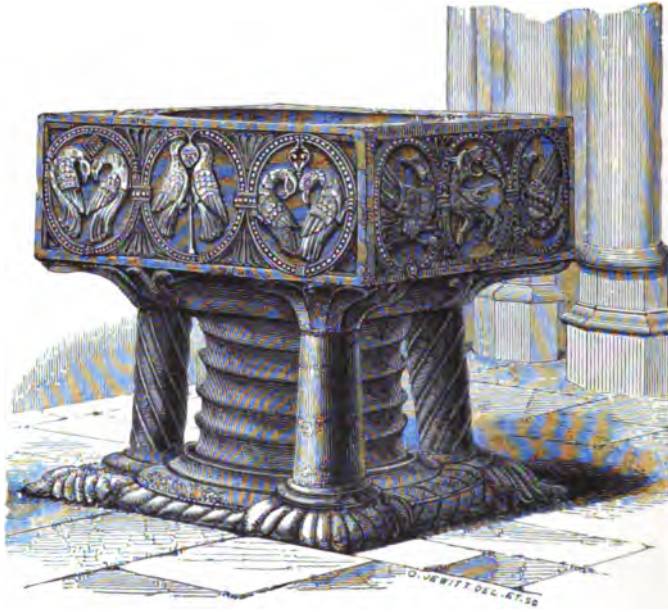


Fig. 5.—Font in Winchester Cathedral

the font is blowing a horn, and there are two hunting dogs included in the scene. This subject has no connection with St. Nicholas, and is probably taken from one of the romances of chivalry.

Subjects taken from the lives of saints are of extreme rarity in twelfth century art both in England and on the Continent. There are, however, two Norman fonts in this country sculptured with scenes from the legendary life of St. Nicholas, one in Winchester Cathedral and the other in St. Nicholas' Church, Brighton. The Winchester font is of the same type as that at Zedelghem, but the one at Brighton is cylindrical and altogether different.

On the Winchester font the following three subjects relate to St. Nicholas: (1) St. Nicholas saving the three daughters of a poor nobleman

from the necessity of leading a life of shame by a timely present of three bags of gold as dowries to enable them to get married; (2) The story of the childless nobleman and the offering of the gold cup; (3) The wicked innkeeper and the three children.

The subject sculptured on the font in St. Nicholas' Church, Brighton, appears to be that of the goddess Diana disguised as a nun, and the inflammable oil. The story is thus told in the *Golden Legend* :—

“ In this country the people served idols and worshipped the false image of the cursed Diana. And to the time of this holy man many of them kept the custom of the pagans of sacrificing to Diana under a sacred tree. But this good man made all the inhabitants



Fig. 6.—Miracle of St. Nicholas, on Winchester Font.



Fig. 7.—Miracle of St. Nicholas, on Winchester Font.¹

of the country give up these customs, and commanded them to cut down the tree. Then the devil was angry and wroth against him, and made an oil that burned against nature in water, and burned stones also, and then he transformed him in the guise of a religious man, and put him in a little boat, and encountered pilgrims that sailed in the sea towards this holy man, and reasoned with them thus and said, ‘I would fain go to this holy man, but I may not, wherefore I pray you to bare this oil to his church, and for remembrance of me that ye anoint the walls of the building.’ And anon he vanished away. Then they saw anon after another ship with honest persons, amongst whom there was one like to St. Nicholas, which spake to them softly, ‘What hath this woman said to you and what hath she brought?’ And they told him all in order. And he said to them, ‘This is the

¹ The figure to the extreme left on this ace is the nobleman's son holding the cup, but the cup as it is shown looks like part of the dress. The wicked inn-keeper killing the three children with an axe is placed between the two scenes of the other miracle.

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evil and foul Diana. And to the end that ye know that I say truth, cast that oil into the sea.' And when they had cast it, a great fire caught it in the sea. And they saw it burn long against nature. Then they came to this holy man and said to him, 'Verily thou art he that appeared to us in the sea, and deliverdst us from the sea and awaitst the devil.'"

The following article from the *Pall Mall Gazette* of December 5th, 1896, gives a very good popular account of St. Nicholas, the special patron of children and impecunious lovers: -

"According to an old Russian superstition, on one night in the year wolves lay aside all their evil propensities and conduct themselves in quite a Christian-like fashion. From sunset on the sixth of December until sunrise the next morning, they indulge in none of their usual reprehensible practices; no matter how hungry they may be, nothing would induce them to steal even a tender young fowl. On these occasions they meet together



Fig. 8.—Miracle of St. Nicholas, on Font in St. Nicholas' Church, Brighton.

in great companies and spend the whole night in meditation, all who wish passing through their midst the while unhurt, even though they step on their tails. And this is a token, it seems, of the awe and reverence even wolves feel for St. Nicholas, whose fête-day it is.

"Of all the saints in the calendar St. Nicholas is certainly by far the most popular. Not only has he had more churches built in his honour, but he receives year by year more little personal offerings alike from rich and poor, old and young. The walls of his great cathedral at St. Nicolas du Port, in Lorraine, are covered with ex-voto tablets, and in former days his statue there was always hung with precious stones. The town of St. Nicolas du Port owes its very existence to the Saint, or rather to the Saint's little finger. For a certain great baron, Albert de Varangéville, when he returned from the Crusades, brought with him this finger-bone, which had been given to him at Myra, and built a little chapel for it near his own castle. Then rumours of miracles soon spread abroad,

and pilgrims began to resort to the chapel in such numbers that a flourishing town speedily sprang up around it. All through the Middle Ages St. Nicolas du Port was thronged with distinguished visitors; our own Queen, Margaret of Anjou, made a solemn pilgrimage there when luck seemed against her, and so did many of the French Kings, Henri Quatre and Louis Quatorze among others, and every pilgrim took with him, of course, a present for the Saint. Some went to plead for curses on their enemies, others for blessings on themselves; exalted personages prayed perhaps for crowns, or heirs to inherit crowns; while humbler mortals contented themselves with asking for lovers. To these latter suppliants the Saint has always lent a ready ear, if the old chroniclers are to be believed; and it is open to the whole world to put their truth to the test, for before his statue at



Fig. 9.— Miracle of St. Nicholas, on Font in St. Nicholas' Church, Brighton.

St. Nicolas du Port is a stone on which whoever kneels and prays in faith will make a happy marriage within the year, we are solemnly assured.

"St. Nicholas was only twenty, the handsomest and richest young man in all Asia Minor, when he first began to take unhappy lovers under his special protection. It chanced that he had as neighbour a nobleman who had fallen into such poverty that he had no money wherewith to provide dowries for his three beautiful daughters, who were thus condemned to spinsterhood, as 'no dowry no husband' was the order of the day in those parts. The Saint, touched with pity for their hard fate, sent to their father secretly enough money to render all the three *eligibles parties*, whereupon they promptly married, and the Saint—why or wherefore history does not explain—betook himself straight into a monastery. There he remained until he was forced, sorely against his will, to become Bishop of Myra. As bishop, one of the chief duties to which he devoted himself was

trying to make the course of true love run smoothly. All the young men and women in the diocese knew they could count on him as an advocate if parents proved hard and worldly, and much of his great wealth was spent on providing impecunious couples with the means on which to marry.

"Not that St. Nicholas's sympathy was by any means limited to lovers; on the contrary, he included among his protégés the most diverse personages; they formed quite a motley crowd indeed, one which any other Saint would perhaps have thought twice before owning. Schoolboys and travellers, sailors and prisoners, small tradesmen and children, are under his peculiar protection, as well as all sorts of human odds and ends. Many strange legends have gathered around the name of St. Nicholas, but the strangest of them all is that which tells how he became the patron of schoolboys. And a ghastly little tale it is. A pork butcher—there were pork butchers, it seems, even in those days—was sitting one night in his shop when three little boys who had lost their way appeared at the door, and begged for a night's shelter. The man welcomed them quite kindly, gave them some supper and a bed, but no sooner were they well asleep than he chopped off their heads, for his supply of sausage-meat had run short that morning. Just as he had finished packing their little bodies away in the brine St. Nicholas knocked at the door and asked for food and lodging. He wished to sup, he said, on the three little boys who were in the brine-tub. The butcher, conscience stricken, recognized his visitor, and made a full confession; whereupon the Saint restored the small boys to life there and then, and became the guardian of them and all their kind.

"Although the most kindly and charitable of men, St. Nicholas had a temper, and once gave very conclusive proof of the fact, in the presence of three hundred bishops too. It was at the great Nicean Council which was summoned for the purpose of putting Arius the Heretic to shame. This Arius, in the course of his defence, spoke of sacred personages with such scant reverence that the Saint lost all patience, and, springing to his feet, boxed his ears soundly. There was general consternation; the three hundred bishops stood aghast, for Arius had in his pocket a safe-conduct signed and sealed by the Emperor Constantine himself. St. Nicholas, however, held his ground firmly, what he had done he had done, he declared, with the full permission of the powers on high. After that there was, of course, nothing more to be said about the matter. The Arians, however, paid him out later, for they hunted up all his writings and burned them. Not a single line of all the volumes he wrote is extant.

"St. Nicholas was always on the most friendly terms with the Emperor Constantine, whom he used to visit at Constantinople. On one occasion, we are assured, he appeared to the Emperor in a dream; for, as travelling was slow in those days, and there were no telegrams, this was the only means by which he could prevent his putting to death three innocent men. They were officers who had been condemned in Asia Minor on a false charge of treason, and whose lives the Saint had saved when they were already on the scaffold. They had been sent to Constantinople, and again condemned. The news of their danger reached the Saint only the very night before their execution. It was too late then to save them by human means; he was forced, therefore, to have recourse to a miracle. That night he appeared to the Emperor in a vision, and made known the true state of the case, with the result that the three officers were delivered and their false accuser hanged in their stead.

"During his latter days St. Nicholas was the most influential personage in Asia Minor. No one ventured to run counter to his wishes, for he was idolized by the good, while the bad entertained for him a most wholesome fear. At his request the people of Myra razed to the ground the famous temple of Diana of which they were so proud. He seems, indeed, to have played for years the part of a beneficent despot in these regions. Whatever went wrong, the people always looked to him to set it right, and when famines came it was he who must find corn. Once during his absence there was a great riot in Myra, but the moment he appeared in the town arms were thrown down,

The Font at Zedelghem, near Bruges. 267

and he was greeted with enthusiasm. He died on December 6, 330, at the age of eighty."

The popularity of St. Nicholas in Western Europe probably dates from A.D. 1087, when his relics were translated from Myra in Phrygia to Bari on the south Adriatic coast of Italy. The people of England became familiar with the legends of St. Nicholas in the twelfth century, through the Mystery Play written by the Benedictine monk, Hilary, and the Anglo-Norman poems of Wace.

From the thirteenth century onwards scenes from the life of St. Nicholas become quite common in Christian art, and there are specially good examples in stained glass at Auxerre,¹ Bourges,² and Chartres.

The interesting question of how and when fonts of the Zedelghem type were imported into England has been fully discussed in a remarkably able paper by the Very Rev. G. W. Kitchin, D.D., F.S.A., formerly Dean of Winchester, and now Dean of Durham, in the *Journal of the British Archaeological Association*, vol. 50, p. 6. In this paper the suggestion, first thrown out, I believe, by M. Paul Saintenoy in his *Prolégomènes à l'étude de la filiation des formes des Fonts Baptismaux*,³ p. 97, that the fonts of the Zedelghem type in England and France are of Belgian origin, is conclusively proved.

The localities where such fonts occur are as follows:—

ENGLAND.

Winchester Cathedral, Hants.
East Meon, Hants.
St. Michael's, Southampton.
St. Mary Bourne, Southampton.
Lincoln Cathedral, Lincolnshire.
Thornton Curtis, Lincolnshire.
St. Peter's, Ipswich, Suffolk.

FRANCE.

St. Just (Oise).
Vermand, near St. Quentin (Aisne).
Noiron le Vineaux, near Laon.
Ribemont (Aisne).
Nordpeene, Canton de Cassel (Nord).
Montdidier (Somme).

BELGIUM.

Zedelghem, near Bruges.
Termonde, near Ghent.
Lichtervelde.

All the fonts in this list are not only similar as regards their architectural form, the style of the art of the sculpture, the details of the ornament, and

¹ Cahier and Martin's *Nouveaux Mélanges d'Archéologie*, vol. 3.

² Cahier and Martin's *Monographie de la Cathédrale de Bourges*.

³ L. Lyon-Claesen Bruxelles, 1892, reprinted from the *Annales de la Société d'Archéologie de Bruxelles*, vol. 5, 1891.

268 *The Font at Zedelghem, near Bruges.*

the nature of the figure subjects, but they are all made of the same material—a hard marble of a dark blue-black colour. The Dean of Durham has shown that the material in question was obtained from the quarries on the banks of the Scheldt, near Tournai, in Hainault, where there was a very remarkable school of art sculpture in the twelfth century. The English and French fonts of the Zedelghem type were carved at Tournai, from the local marble, and sent by water to the places where they are now found.

The font at Montdidier is one of the finest of those in France. It has upon one of its faces a figure of Christ in the centre and conventional vine leaves and bunches of grapes on each side exactly like the foliage upon the font at St. Mary Bourne; the symbolism in both cases being explained by the passage in St. John's Gospel (Ch. xv. 1 to 5) commencing "I am the true vine." The Montdidier font is illustrated in C. Enlart's *Monuments Religieux de l'Architecture Romane et de Transition dans la Région Picarde*, in the "Mem de la Soc. des Antiquaires de Picardie" (Amiens, 1898).

The twelfth century sepulchral slabs at Ely Cathedral and at Bridlington, Yorkshire, seem to be of the same material and style of work as the fonts.

J. ROMILLY ALLEN.

Notes on Archæology and Kindred Subjects.

SCIPODES.

THE medieval mind delighted in monsters. Strange perversions of animal forms, strange myths, illustrating the special characteristics or the miraculous powers of the animal world, found their expression in the numerous bestiaries which were the Natural History Museums of the middle ages. Here are the pelican wounding itself to provide nourishment for its young, the sirens, half-fish, half-human, leading sailors to destruction, the elephant with a castle on its back, and many other such representations. Not only in bestiaries but on the carvings of churches, especially on the west fronts where they could not fail to be seen by the people as they entered the building, were these monsters portrayed along with the signs of the zodiac, the occupations of the different months, Scripture scenes, etc. The west front, indeed, formed an open book written in a language to be read even by the illiterate.

One such monster which is rarely to be seen, not forming a part of the *Physiologus*, is the Sciopode. He has several peculiarities. He appears to advantage both in times of rest and in times of motion. The disadvantage under which he labours of only having one leg seems to be atoned for by his great rapidity, which is mentioned by Saint Augustine. Pliny describes this power more forcibly by saying that the Sciopode is "of great pertinacity in leaping." Elsewhere he is described as being able to take strides greater than the length of his body. In times of rest the Sciopode's broad foot proves serviceable, for when the sun is hot he lies down on the ground and shades himself with its extended surface. And this he needs to do, as he has no roof to shelter him; on which ground he has been termed by some writers *Steganopodes*, a word intended to indicate that his foot is his roof.



Fig. 1.—Sciopode from the *Nuremberg Chronicle*, 1493.

In imagery it would be difficult to represent the idea of the Sciopode's swiftness; the other peculiarity, however, viz, that of using his foot as a parasol, has been represented.

In William Caxton's *Polycronycon*, a book containing "the Berynges and Dedes of many times, in Eyght Books," some fabulous creatures are described. The Sciopodes are here termed Cyclopodes and it is said of them in translation, doubtless of Saint Augustine, that they lie "downe ryght in the somer tyme, and defende themselfe with the shadowe of theyr fete from the hete of the sonne."



Fig. 2.—Sciopode on the West Front of Sens Cathedral.

Another illustration of the Scopode may be seen on the west front of the Cathedral of Sens. The carving is much worn by the weather, yet enough is left to show him shading himself with his foot which he holds with his right hand, while he prevents himself from falling by means of the left.

ARTHUR WATSON.

EARLY SCULPTURE AT RATISBON.

THE Benedictine Abbey of St. Jacob at Ratisbon, usually called the Scottenkirke, was founded in the twelfth century by some monks who came over from Scotland or Ireland and the splendid door on the north side of



Fig. 1.—Sculpture at the Scottenkirke, Ratisbon.

the Church is richly adorned with sculptures which resemble those of Scotland or Ireland. Upon the north wall of the nave and near the door referred to, are a number of carvings of grotesque animals, but which appear to have

been removed from some other positions. They represent dragons and other fabulous monsters, holding men and animals in their mouths, and in one case the dragon's tail also encircles the body of a small kneeling figure, with hands raised in prayer (fig. 1). Inside the Church upon the east side of the great portal is the curious piece of sculpture shown on fig. 2. It appears to be carved upon the stone of the wall, not placed against it. It probably represents St. Peter as the keeper of the keys of the Church,



Fig. 2.—Sculpture at the Scottenkirke, Ratisbon.

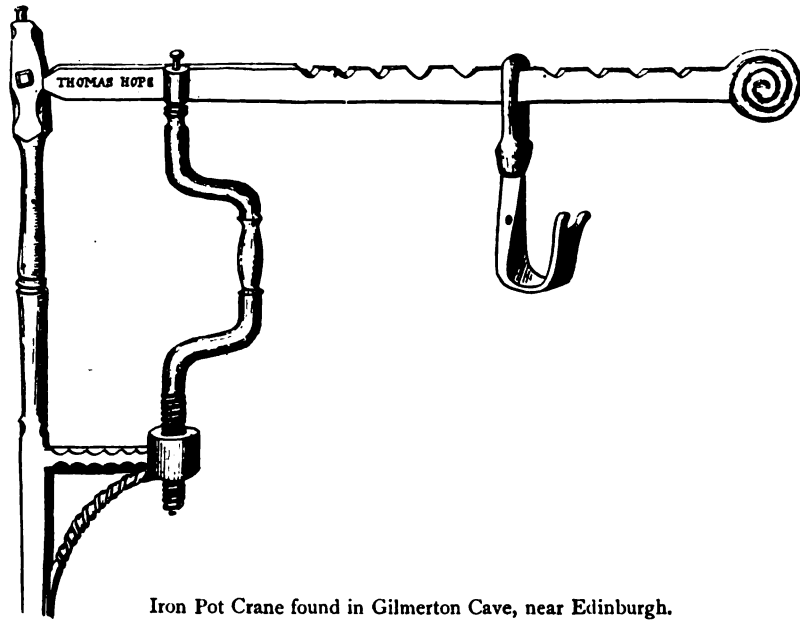
but as there is no nimbus round the head it may be intended for the Ostiarius or door-keeper of the Abbey. He is clothed in a long cloak with cowl at the back, and the tight sleeves of an undergarment show at the wrist. He wears boots, and his hair is clubbed in the manner of sculptures of the twelfth century, the folds of his cloak being stiff and in rolls. A large key is suspended by a cord from his left arm, and with both hands he is pushing the bolt of the door into its socket. The sculpture measures 2 ft. 9 ins. by 1 ft. 2 ins. and is not so well executed as those of the beasts on the exterior.

M. E. BAGNALL-OAKLEY.

POT CRANE FROM GILMERTON.

MR. F. R. COLES, F.S.A. (Scot.), has forwarded the drawing here reproduced, in reference to which he writes—"I enclose a drawing of a *swæe* (as a pot-crane is sometimes locally called), like, yet in some respects unlike, the specimens recently figured in the *Reliquary*. The *swæe* in

question was found in Gilmerton Cave, near Edinburgh, one of a series of rock-hewn habitations tolerably common in the red sandstone of certain districts in Scotland, south of the Forth. To the Gilmerton Cave is attached a legend of a blacksmith who is said to have hewn out its many-chambered recesses and to have lived therein with his wife and family for several years. There has certainly been a forge in the cave. The swee might have been used by the smith. As, however, it was found in a great heap of rubbish, some of which had undoubtedly been shot down from above into the cave, it is not possible to say for certain whether the swee belongs to the cave or not."



Iron Pot Crane found in Gilmerton Cave, near Edinburgh.

Scale $\frac{1}{4}$ linear.

From a drawing by F. R. Coles, F.S.A., Scot.

In connection with the same subject Mr. Richard Cope writes—"Your interesting article on Pot Cranes has reminded me that in my home in Staffordshire, when I was a boy the crane was always called a *sweak*. In Halliwell's *Dictionary* (Ed. of 1855) I find a quotation from the *Affectionate Shepherd*, 1594, in which the word is given as *sweake*, and conclude therefore that this term was in common use in the sixteenth century."

The Gilmerton pot crane affords an interesting example of the application of the principle of the screw for raising or lowering the arm of the crane. The crank for turning the screw seems to have been suggested by a carpenter's centre-bit.

Notices of New Publications.

"AN ARCHITECTURAL ACCOUNT OF THE CHURCHES OF SHROPSHIRE," by D. H. S. CRANAGE (Wellington, Hobson & Co., 1894), promises, when completed, to be a valuable supplement to the historical descriptions given in Rev. R. W. Eyton's *Antiquities of Shropshire*. The first three parts, which are all that we have hitherto received, deal with the hundreds of Brimstree, Munslow, Overs, and the franchise of Wenlock. The work is illustrated by reproductions of photographs, specially taken by Mr. Martin J. Harding, and ground plans of the most important churches, drawn by Mr. W. Arthur Webb. The author says in his preface that "the number of illustrations will vary considerably with the different parts; the plan adopted is to give several to a church which is of great importance, but never to illustrate one which has no feature of special interest." This plan has its advantages, but at the same time also, its drawbacks. It enables a splendid building like Tong church to receive the fullest justice, and for this we cannot be too thankful. As, however, the less notable churches are not brought before the reader by means of plans, views, or details, it is impossible to take a survey of the architecture of the county as a whole. The plans of the churches which are given, leave little to be desired. They are on a sufficiently large scale to show everything clearly, and are shaded to show the periods of the different parts. The collotype plates, from photographs, are well done. The only complaint we have to make is that there are not enough blocks in the text to illustrate the details of sculpture, wood carving, etc. We recently had an opportunity of visiting several of the churches described during the meeting of the Cambrian Archæological Association, at Ludlow, and we can testify to the accuracy of Mr. Cranage's work. Nevertheless, it is impossible not to regret that such an extremely interesting Saxon church as the one at Delbury is not illustrated at all. It contains some unique herring-bone masonry in the north wall of the nave, composed of stones dressed into rhomboidal form, a curious small window, high up in the wall, like those at Escomb, Co. Durham, and a good Saxon doorway. Surely such features as these are deserving of being carefully drawn. The Heath chapel, again, one of the most perfect little Norman buildings in England, unaltered and unrestored, should be illustrated by a ground plan. The same remark also applies to the circular Norman chapel at Ludlow Castle. When the ten promised parts of Mr. Cranage's *magnum opus* are issued, the complete book will be invaluable to architectural students, and to local archæologists.

We trust that this notice will induce many more subscribers to send their names to the publishers, so as to supply them with the necessary funds for increasing the number of illustrations of the smaller churches.

"LA POTERIE AUX ÉPOQUES PRÉHISTORIQUE ET GAULOISE EN ARMORIQUE," par PAUL DU CHATELLIER (Paris, Emile Lechevallier), contains 17 plates of selected specimens of pottery found in France, belonging to the Ages of Polished Stone, Bronze, and Iron. As many of our readers know, M. du Chatellier possesses one of the finest private collections of antiquities in the world at his residence the Château de Kernuz, near Quimper in Brittany, derived largely from his explorations in Finistère. In addition to the vast amount of material thus available, M. du Chatellier has taken advantage of the results of the labours of others, more especially the excavations made by MM. de Closmadeuc, de Cussé, Le Pontois, and Gaillard in the Morbihan, and by M. P. de Lisle in the Loire-Inférieure. The long barrows and dolmens of the Neolithic period in this country have yielded so little pottery, that it is hardly possible to classify the shapes of the vessels or their ornament. The only good specimens we possess were derived from the chambered cairns of Unstan, Orkney (now in the Edinburgh Museum), and from Kilmartin, Argyllshire (now in the British Museum). In the Channel Islands and in France the case is quite different, since numberless perfect urns have been found in the dolmens there. If English archæologists therefore wish to learn what are the characteristics of Neolithic pottery, they must either procure M. du Chatellier's excellent work or visit the collection whence his illustrations are taken.

In comparing the finds of fictile ware made in Great Britain with those in France, the curious fact reveals itself, that nearly all the sepulchral and other vessels in our museums belong to the Bronze Age, whereas the pottery of the same period in France is comparatively rare and of very inferior quality.

The ornamental patterns on the dolmen pottery illustrated by M. du Chatellier, would alone form a most instructive subject for study. The predominant motive of the designs is the chevron, which would seem to indicate that the Bronze Age people in Great Britain were indebted to the Neolithic aborigines for the ideas upon which they based their style of decoration. It is very striking to notice how extremely good most of the dolmen pottery is, and how little improvement was made in ceramic art in the succeeding periods.

Two fine examples of drinking cup form in M. du Chatellier's collection at Kernuz are illustrated on pl. 8, figs. 1 and 2; one came from a dolmen under a tumulus at Rosmeur, and the other from a gallery under a tumulus at Crugon. The vessels are round-bottom, like most of the Polished-Stone Age pots, and one is decorated with horizontal bands of

dotted surfaces alternating with plain bands. The dotting appears to have been produced by a pointed stick; the method of impressing the moist surface of the clay with a cord not being practised.

Passing over the Bronze Age pottery, which in France is not nearly so good as that of the Stone Age, we come to two magnificent examples of vases with "Late-Celtic" decoration illustrated on pl. 14, one from St. Pol-de-Léon, now in the museum at Morlaix, and the other from the Gaulish cemetery at Kervilré, now in M. du Chatellier's collection at Kernuz. The ornament on these urns presents striking analogies with the decoration of the Berru helmet in the St. Germain's Museum, and with the "Late-Celtic" pottery found recently at the Glastonbury Marsh Village.

"THE RECORDS OF THE BOROUGH OF NORTHAMPTON." Published by order of the Corporation of the County Borough of Northampton, 2 vols., 1898. So long and even have been the flow of political and corporate life in the majority of our English towns, "sure, though slow; gentle, yet not dull," that the stories of their rise, development, and, alas, that it should have to be said of many of their number, their decline, are in most instances well worth the telling. And it is gratifying to observe that the stories are being gradually written in the only satisfactory manner, that is, by the towns themselves, for the result, as pointed out by the Bishop of London in the preface to the volumes now before us, cannot but be a great stimulus to the study of local history, and a quickening of that sentiment of civic duty on which our local self-government must ultimately rest. Northampton, though it might not squeeze into a restricted series of "historic towns," has honoured itself by publishing its title deeds to the grateful remembrance of Englishmen wherever in the future they may be found, and in so doing Northampton has done well. We hope the examples which it has itself followed will be still further copied, and a corpus of English municipal records be thus formed for the more complete study of our early institutions. Much has already been said in different reviews of the blemishes that disfigure the first volume of these Northampton records, and it will do no good to continue harping upon the same string. It is no doubt unfortunate that the printing of the Latin documents in the volume was not supervised by a competent person, for it is, of course, desirable that early deeds and charters should be set forth with absolute accuracy. But as the non-English documents are accompanied by English translations which, so far as we have noticed, are quite satisfactory, the damage done is not so dreadful, inasmuch as the errors are perfectly obvious to those who will use the volume for record purposes, and the documents in their original tongues and abbreviated forms will always be "caviare to the general."

The political importance of Northampton has never been considerable, not so much so as the undue patriotism of Mr. W. Ryland D. Atkins, notwithstanding severe self-repression, has endeavoured to make it out to

have been. Its geographical position led to its being chosen by the Angevin kings as a good centre for the great assemblages of barons, whom they brought together for military or legislative business, but it had no advantages of site or situation that were bound to bring it into the front rank of English towns and to keep it there. Consequently its records are of slight importance to the general historian, and its early struggles for freedom of trade and relaxation of burdens differ little from those which the majority of English towns have waged. It is the purely local history of Northampton: how Northampton managed its own little squabbles, and where Northampton differed from other towns in its manner of settling the difficulties which were everywhere much alike—it is in the light thrown upon these local but nevertheless most important matters, that these volumes have their real value. The charter of Richard I. is paralleled by charters to other towns given in almost identical terms, from which, if it be necessary, the errors in the present publication can be easily detected; but the *Liber Custumarum ville Norhamptonie* is Northampton's own especial contribution to the history of municipal progress. This is given *in extenso* in the first volume, and the editor, Mr. Christopher A. Markham, who is responsible for the whole of this volume, rightly regards it as a treasure such as few English boroughs possess. It was compiled about the middle of the fifteenth century by an unknown hand, and treats of the customs, usages, evidences, and laws then existing in the town, to which were added in subsequent times later rules and decisions. In addition to the fiscal dues and trade regulations of various kinds which it sets forth, it contains some rules as to the succession to lands and tenements of considerable legal interest. These are elucidated by admirable notes contributed by Mr. Thomas Green. Some of these rules deal with conditions of land-holding prevailing at a very early period, before the principles of alienation and of succession had become fixed and definite, and arouse points of difficulty to legal antiquaries. Take, for instance, the second title, "of asking a cate or purchase of land," which is thus specified: "Purvide hit is allso that if any man Have any londes tenements or Rents of his heritage or of purchase and he that lond tenements or rents nedith to sellyn his kyne allwey shall be moste neate to aske the cate," etc. This limits the right of alienation to the kin, if any, though what is meant by "the kyne," as Mr. Green observes, is not clear. That gentleman proceeds to ask "Is it one person or is it many, as in Montenegro at the present day? Is it confined to males? How far does the limit of kinship *ad hoc* extend, and what is the order of priority? These questions, unfortunately, are left in some obscurity, for the custumal is, as usual, but a graft on details assumed to be known"; and owing to the almost complete loss of the borough records by fire in 1675, extrinsic evidence is said not to be at present available, but might, we think, be obtained from the plea rolls of the county after great labour. Is not the limitation likely to be that preserved in the Welsh laws, where it may

either be a tradition of Welsh usage which had been adopted by the English, or (less likely) a particle of English custom incorporated into the Welsh system? A Welsh MS. of the early fifteenth century lays down that "Land is not to be sold, nor settled in perpetuity, without the consent of brothers, and cousins [male], and second cousins [male]." (Welsh Laws, Book ix., cap. xxv., 11.) This opens up the question of the indebtedness of English custom to the Welsh, or *vice versa*, though, of course, it does not necessarily follow that there was any conscious borrowing in either case. It at any rate denotes the value of the Northampton records, and goes far to discount the positive errors to which critics seem to have applied themselves too exclusively.

The second volume is produced under the editorship of Dr. J. Charles Cox, and it therefore goes without saying that it is admirably done. It is made up of what may be termed the later municipal documents, dating from 1550 to the present century. We would call special attention to the report upon the extraordinary condition of things that prevailed in the church of All Saints in the reign of Elizabeth, and of the shocking state to which the fabric had been reduced, as described in the report of the visitation of 1637. These documents are here printed for the first time. They explain many of the abominations which still disfigure some of our unrestored parish churches. We wish Dr. Cox had printed the terrier of 1586 *in extenso*, instead of contenting himself with a "full summary" of it. This records so many interesting place-names, and shows the common field system to have then been in full operation, that we feel doubtful whether all that is of value in the document has been extracted by Dr. Cox.

The work is handsomely produced, but the proofs seem to have been rather perfunctorily read, and there are signs of haste or carelessness here and there. Taken altogether, however, the work is an important contribution to English municipal history, and its production reflects the highest credit upon the modern representatives of an ancient and interesting corporate town.

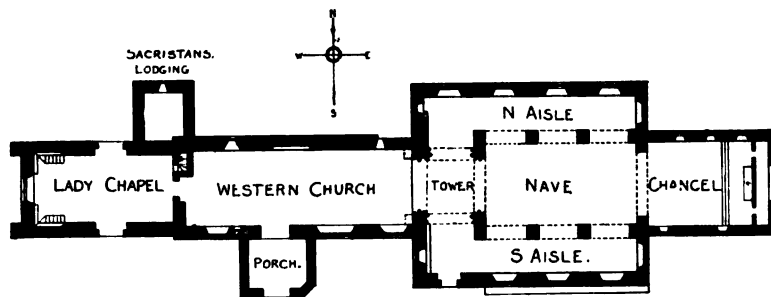
"THE STUDIO" is (like a certain brand of Scotch whisky) still forging ahead; so much so that none of its numerous would-be imitators are quite equal to the task of catching it up. Amongst those by whom excellence of printing, illustration, and literary matter are appreciated this magazine has a large circulation, and it is quite a relief to turn over its pages after being surfeited with the flashy exteriors and trashy interiors of the periodicals which owe their existence to the half-educated class created by the School Board. The *Studio* devotes a good deal of attention to the artistic side of archæology. Amongst the articles which will be of special interest to the readers of the *Reliquary* are "Some Old Wrought Ironwork," by E. F. Strange, in the January number; "Art in Gridirons," by F. A. Jones, in the March number; "Tanagra Terra-Cottas," by Marcus B. Huish; and "Evesham,

as a Sketching Ground," by A. Paterson, in the July number; and "Celtic Sculpture," by J. R. Allen, in the August number. There is no doubt that the *Studio* is beginning to exercise a most important influence for the better upon the arts of design and modern domestic architecture. The editor appears fully to recognise that occasional articles upon the art productions of the past have a good effect in stimulating the designer of the present day to turn out work which shall exhibit the same perfections as are to be found in the *chef-d'œuvres* of our ancestors.

News Items and Comments.

RESTORATION OF ANCIENT BUILDINGS.

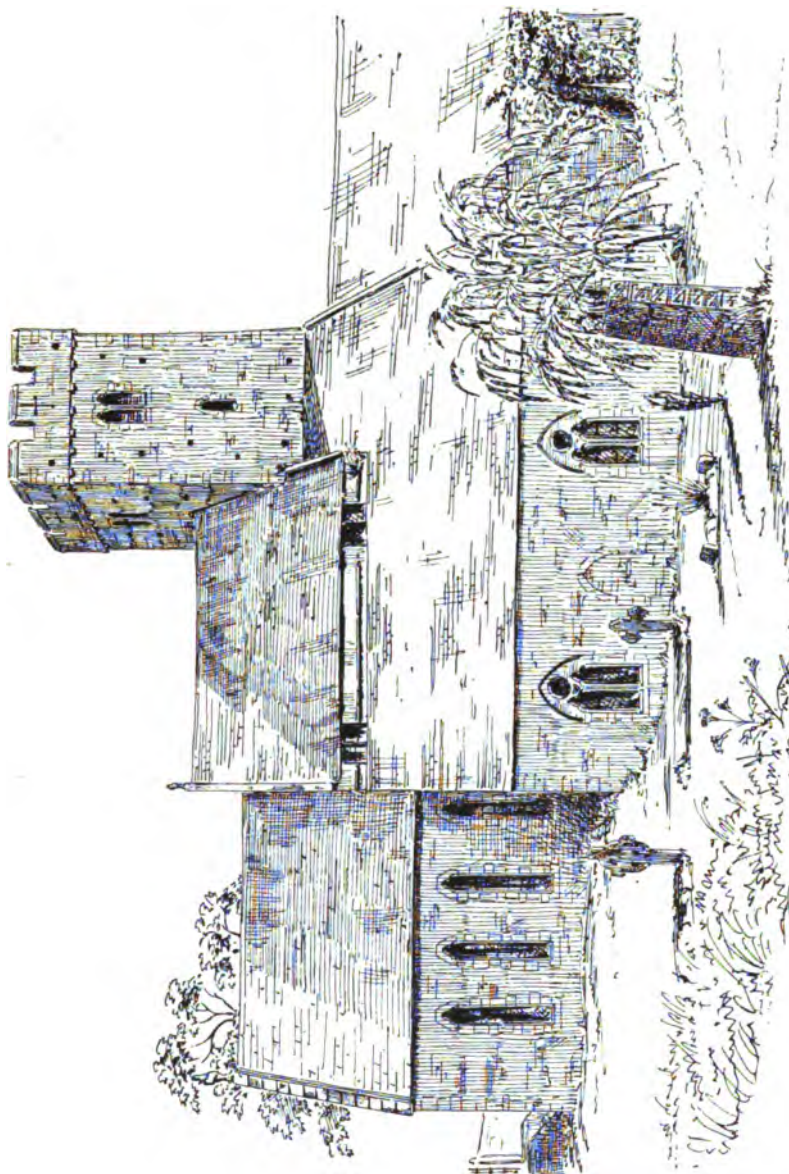
LLANTWIT MAJOR, Llan Illtyd Vawr, the Great sacred place of Illtyd, whose history takes us back long before the advent of St. Augustine to the time when Christianity was first introduced into these Islands, in those early days was one of the few and most celebrated centres of light in Western Europe—even before the expiration of the fourth century (only 300 years after Christ), a body of Christians was established here under the protection of the Emperor Theodotius. Then, before the close of the fifth



Llantwit Church, Glamorganshire. Plan.

century, St. Illtyd, or Iltutus, from whom the Parish is named, arrived at Llantwit in company with Germanus, and there re-organised a school or college for the instruction of all those who cared to avail themselves of the educational facilities of that day. The sons of the nobility came here. Their best pupils passed on to fill important offices in the Church. Thus the first Ecclesiastical school in the Island of Britain was founded at Llantwit Major. The very stones in the churchyard, those ancient monuments for which Llantwit Major is so famed, form, we may say, a continuous link between the earliest Christian days and our own time. The Cross of

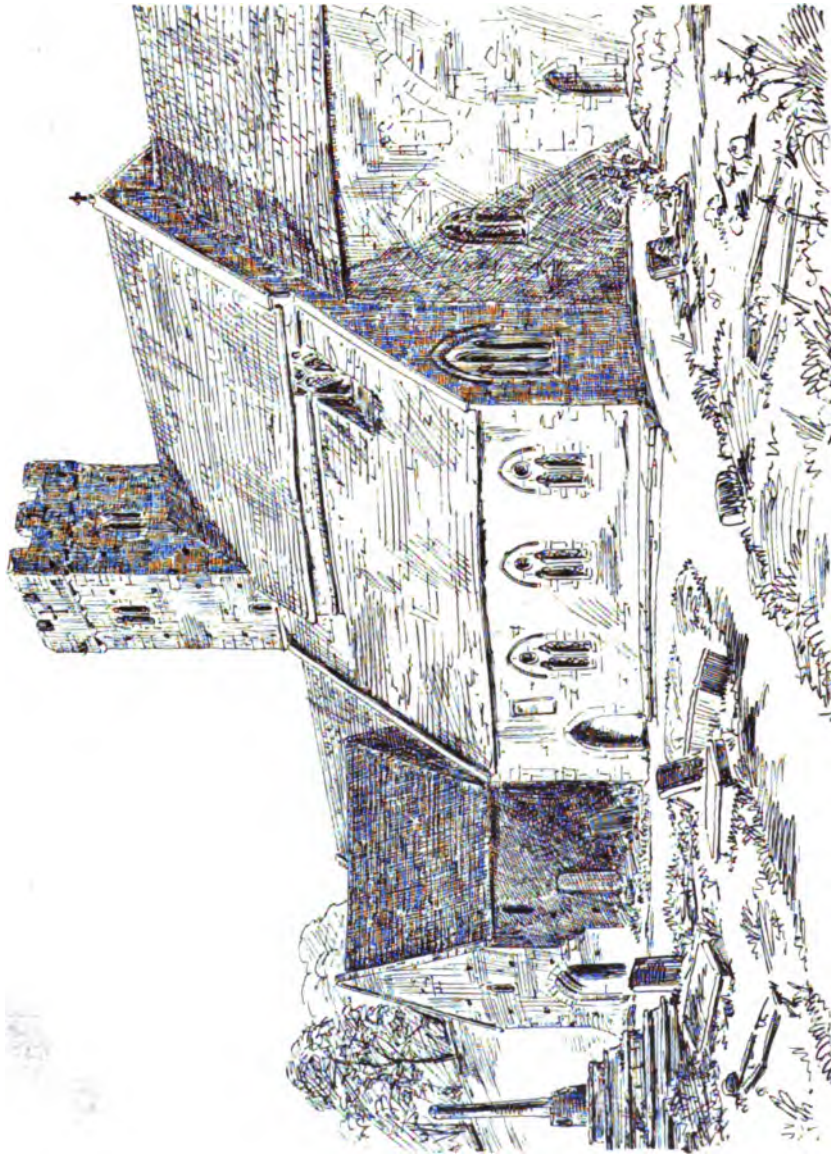
St. Samson, one of the most interesting memorials of the early British Church in existence, stands in the churchyard, commemorating no fewer than four holy men, some of whose names are amongst the chief glories of



Llantwit Church, Glamorganshire. View looking south. Cross of Iltyd and Samson in the foreground.

the Principality. Professor Westwood tells us that "from the most reliable authorities, it appears that St. Samson was a pupil of St. Iltyd at the College at Llantwit, and that he was at the council of Paris A.D. 557, and died at

the end of the sixth century." The Cross of Houelt, preserved in Llantwit Church, brings us to the ninth century. Then there is the Pillar of Samson, and several other pre-Norman inscribed stones, too well known to



Llantwit Church, Glamorganshire. View looking north-west.

need description. To these early times the Church itself forms the next link in the chain of continuity, as the oldest portions of the buildings, such as the piers supporting the Tower and the Font, date from the twelfth

century. From this period to the present time nearly every age has left its mark, either in the fabric itself or by the monuments and gravestones so thickly scattered in and around this ancient pile. To quote the late Mr. Freeman, "The whole series of buildings at Llantwit Major is one of the most striking in the Kingdom. Through a succession of civil and domestic structures of the sixteenth and seventeenth centuries the traveller gradually approaches the grand group composed of the Church and the buildings attached to it. Lying as they do, deep in a valley below the town, they present a miniature representation of the unequalled assemblage at St. David's." The Church consists, so to speak, of three churches in one—



Llantwit Major Eastern Church. Looking east.

the eastern, formerly the Monastic church, with its chancel, nave, and aisles, is divided from the western or parochial church by the central tower; further to the westward is what may be called a third church, which was formerly the Lady Chapel, built in the fourteenth century. A most perfect staircase has recently been found connected with this portion of the building, which has been built up and hidden from view for very many years. The western or parochial church, dating from the fourteenth century, with its beautiful open-timbered roof (said to be made of Irish oak which no spider dare approach), and its grand south porch, with its parvise above, present a most deplorable appearance. The fine traceried windows are unglazed, and partially built up with masonry; the floor is unpaved, and the walls are falling into veritable decay! It is to repair this ancient fabric that the Vicar, the Rev. E. W. Vaughan, is now making strenuous efforts, and the sum of about a

thousand pounds is needed in order to preserve this link in the chain of continuity, which has lasted for fifteen centuries. The repair of this venerable building will be carried out under the care of Mr. G. E. Halliday, F.R.I.B.A., the well-known architect, and, to preserve it for future generations, pecuniary aid is now urgently needed.

PROCEEDINGS OF SOCIETIES.

WITH the advent of summer the Hampstead Antiquarian and Historical Society began its outdoor meetings, the first of which took place on Saturday afternoon, June 25th, and included visits to Cannon Hall, Hampstead, and Wildwoods, North End. Mr. Henry Clarke, J.P., L.C.C., conducted the party, numbering close on forty, over his old residence, Cannon Hall, and through the grounds, giving much interesting information. On the way to Wildwoods, Mr. Geo. W. Potter pointed out several places of interest in the neighbourhood of the Heath, such as the house where the late George du Maurier lived, the Judges' Walk, etc.; and the same gentleman kindly conducted the party over Wildwoods, the chief object in that old residence being the small room occupied for nearly two years by William Pitt, Earl of Chatham. The second outing was on July 23rd, when about seventy members visited Hampstead Parish Church, where a short history of the building was given by the Vicar (Rev. S. B. Burnaby), who also brought out the registers and other documents for the inspection of the party. Some of the tombs in the churchyard were also examined, but the programme, which included a visit to Church Row, had to be curtailed for want of time. The party then proceeded to Frognal House, where they were entertained by Mr. and Mrs. Walter Rye, and much pleasure was afforded by a collection of curious and antique objects which had been arranged by Mr. Rye, who had kindly prepared a catalogue thereof, with a short history of Frognal, a copy of which was given to each visitor. The third gathering was on Saturday, August 6th, when fifty members and friends went by rail to St. Albans, where they visited the ancient Abbey, under the able guidance of Mr. W. Page, and while inspecting the excavations the party was welcomed by the Lord Bishop of St. Albans, whose greeting was acknowledged on behalf of the Society by Mr. C. J. Munich, Hon. Sec. After being entertained at Milton Cottage by Mr. and Mrs. J. W. Hardy, the visitors proceeded to St. Michael's Church, where they were received by the Vicar (Rev. Mr. Bricknell), who gave a brief history of the edifice, and pointed out its chief monument (the tomb of Sir Francis Bacon) and other objects. Then, under the guidance of Mr. Hardy, F.S.A., the party visited the Roman wall, in the neighbourhood of which some time was spent. The members and their friends then returned by train to Hampstead, having enjoyed a very pleasant and instructive outing.

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